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Special Issue: The Large-Format Films of 2004

The coming year could see as many as 15 new LF features or as few as 11. The former case would tie 2004 for the second best year on record; the latter would be the lowest total since 1998. We believe that at least 13 will open by year's end, which would continue the decline begun last year, following 2002's peak of 21. (*See the chart on page 6.*)

The drop in new production appears to stem from the uncertainty facing the industry and the difficulty of raising money in such circumstances. Several films that had originally been expected in 2003 or 2004 are stalled, apparently for lack of funding, including ***Secrets of Siberia***, ***Manatee: The Forgotten Mermaid***, and ***Trains***.

As we reported last month (*see The Biz, LFX December 2003*), **Disney** has several projects in the works, but has officially announced only one: **Jon** and **Karen Long**'s ***Sacred Planet***, which will open on Earth Day, April 12, 2004. The company declines to say whether any other LF films will be released before the end of 2004.

Disney has two films in active production: **George Butler**'s **Mars** project and ***Extreme Life***, from **James Cameron** (*see Shorts item on page 28*). Either one might be completed in time for a Christmas release, as might ***Aladdin*** or ***Tarzan***, repurposed editions of the studio's popular animated films from the 1990s. *LFX* suspects that Disney will open at least one of these films by year's end, possibly two.

One project, ***Voyagers of Sky and Sea***, while fascinating, shouldn't fully count in the year's total, since it will only be shown at France's **Futuroscope** theme park. It is an IMAX® Magic Carpet® film, a two-screen format that puts one full-size IMAX screen in front of the audience and a second below their feet, visible through clear plastic floor panels. *Voyagers* is only the second film ever made in the process (which was invented by **Imax Corporation** co-founder **Roman Kroitor**), and Futurscope has the only theater in the world that can show it.

The future of 3D production

Three (or maybe four) of 2004's films are 3D, and only one of them was shot on LF film: ***NASCAR: The IMAX Experience***. One, *Virtual Actors*, is computer animated. The others, *Sharks 3D* and *Extreme Life*, are both being shot digitally, as were the previous films from the same teams, ***Ocean Wonderland 3D*** and ***Ghosts of the Abyss***, respectively.

It is possible that *NASCAR* could be the last 3D film ever shot in 15/70. The expense and difficulty of shooting LF 3D film has steadily been making such productions rarer and rarer. Of the ten 3D films released since 2000, Imax's ***Space Station*** is the only other shot in the format. Two (***Bugs!*** and ***Ultimage G's***) were

*(See **FILMS** on page 6)*

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In Memoriam

Francis Thompson

Francis Thompson, Academy Award-winning filmmaker and LF pioneer, died in New York on Dec. 26. He was 96.

Born in Titusville, PA, in 1908, Thompson studied painting under Andre Lhote in Paris in the 1930s. By the late 1930s he was making avant-garde 16mm films in New York, including the impressionistic and influential *NY NY* (1958), which won the best short film award at the Cannes Film Festival in 1959.

Commissioned by **Johnson Wax** to produce a film for the 1964–65 New York World's Fair, Thompson and longtime collaborator **Alexander Hammid** made ***To Be Alive***, an 18-minute, three-screen, 35mm presentation. It was the hit of the fair and in 1966 won an Oscar® for best short documentary. (*See Peter Crane's history of* To Be Alive *in the May 2003 issue of LF Examiner.*)

To Be Alive strongly influenced several Canadian filmmakers who were preparing

*(See **THOMPSON** on page 10)*

Francis Thompson circa 1976.

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The Insiders

This month's focus:
Japan

Japan Space Theater Conference 2003

by Hiroyuki Suzuki
translated by Kazuyo Takehara

More than 170 people attended the 2003 **Japanese Space Theater Conference** at the **Merican Karuizawa IMAX Theatre** in the Nagano prefecture, Nov. 10–11, 2003. Conferees saw seven new LF films, two shorts, and two trailers during the two-day meeting, and attended seminars on theater operations and the effect of digital technology on LF cinema. The meeting also featured a trade show with six exhibitors.

On the opening night, **Kenichi Ando**, the executive manager of Karuizawa Prince Hotel, which operates the IMAX theater, welcomed attendees with opening remarks. Then **Harumi Akizuki** from the **Hamaoka Nuclear Exhibition Center**, the chair theatre of the JSTC this year, toasted **Kazuhiro Mochimatsu** of the **Suntory Museum IMAX Theatre**, who was the previous chair and is leaving the LF industry. **Mochimatsu** made a farewell speech.

With only half the number of films shown at the 2002 conference, participants had more time for networking. In the past, some distributors have prepared Japanese editions without gaining any bookings in Japan, and this may have been part of the reason for the decline in new films presented.

Virtually all LF films are distributed in Japan by a Japanese subdistributor hired by the film's primary distributor. One of these companies, **Sarai, Inc.**, introduced five new films: ***Coral Reef Adventure***, ***Misadventures in 3D***, ***SOS Planet***, ***Top Speed***, and ***Volcanoes of the Deep Sea***. **Cinema Japan Company, Ltd.**, presented ***Adrenaline Rush***, and **D&D Pictures** showed ***Ghosts of the Abyss*** and the trailer for ***Vikings***. (Of course, in Japan, these films may be known by different titles.) **Imax Japan** showed the trailers for ***NASCAR 3D*** and the short, ***Paint Misbehavin'***, but no new films. The other short shown was ***The Explorer's Club***.

Misadventures in 3D was received very well, partly because although it is in 3D, it can be shown in 2D theaters using the ColorCode system, which only requires inexpensive cardboard glasses. This and its educational content made it attractive to science center theaters.

Coral Reef Adventure was also popular for its strong science message, good storyline, and spectacular photography.

In the seminar on digital technology, **Masakazu Akiyama** of **Panavision Digital Imaging Japan** spoke about the digital projectors now available as replacements for 35mm film projectors, saying it will be a while before there are digital equivalents of LF projection systems. He said that he felt that by 2005, when the final *Star Wars* film is released, the conventional cinema industry will be much further along the road to digitalization, and that this will have an impact on the LF industry.

In the theater operations session, **Yuichi Matsunaga** of the **Mitsubishi Research Institute** presented case studies of the issues facing Japanese LF theaters. For instance, 70% of theaters are operated by local government bodies that have faced severe budget cuts over the last few years. Among commercial theaters, some are doing well, while others are not. He made four recommendations to improve theater performance: consider films that will support your exhibits; target children and senior citizens, who have more time to return frequently; develop relationships with local media; and examine past successes and failures, and learn from both.

The 2004 JSTC will be held at the **Mercian Shinagawa IMAX Theatre** in Tokyo on Nov. 15 to 17. And in 2005, the **Giant Screen Theater Association®** will hold its annual conference in Osaka, Sept. 26–30, 2005.

Hiroyuki Suzuki is secretary general of Oh-gata, the Japanese LF association.

Translator Kazuyo Takehara works for Dentsu TEC, Inc.

The Marketing Place

by Mary Jane Dodge

This is the first installment of a new feature focusing on the marketing of LF films, theaters, and services. Do you have a success story (or instructive failure) in marketing that you'd like to share with your LF colleagues? Please e-mail Mary Jane at mj.dodge@verizon.net.

Sharing marketing ideas has always been something I have enjoyed about the LF industry. I love to find out about other people's successes, and of course, it's even more helpful to know what doesn't work. From time to time in this space, I hope to share some marketing tips I've learned over the years, as well as pass along ideas that you suggest.

One of my main interests has been finding new and creative ways to obtain advertising, and one of my mottoes has always been never pay for an ad without also getting an equal amount (or more) for free.

Finding ways to obtain free advertising is something many theaters do on a regular basis. The most common technique is to schedule promotional screenings in exchange for free advertising. It's easy to do with radio stations, but it's also possible with newspapers and TV stations.

Newspapers like it because they can offer more value to their readers. Readers like it because they get a chance to win free tickets. Theaters like it because they get free advertising. It works for everyone.

The **Entergy IMAX Theatre** at the **Audubon Nature Institute** in New Orleans has been able to negotiate a tremendous amount of free advertising from various media outlets, often receiving three, four, or five free ads for every one they buy.

They also made a promotional deal with their local NBC affiliate. It was named the "official TV station" of the IMAX theater, and got exposure on a pre-show on video monitors in the theater lobby as well as on-screen exposure in the theater. In exchange, the station ran a tremendous amount of free TV advertising for the theater.

You might be surprised at the amount of free advertising that is available through such negotiations. The New Orleans theater received hundreds of thousands of dollars in advertising value through trades and promotions, while the **Houston Museum of Natural Science** has received advertising in the range of $100,000 for the launch of some films.

One of my recommendations is to form good relationships with the major media companies in your market and then build on those relationships.

For example, at the **Loews IMAX Theatre** in New York (where I worked for many years), we developed an extensive relationship with the *New York Times*. Much of this was born out of necessity. Exposure in the *Times* is crucial for a film's success, but it's also very expensive: even a small ad can cost over $10,000. We needed to find ways to stretch our budget.

We did it by working with several departments within the paper. The education department needed a way to reach teachers to promote the sales of the *Times* to schools. So we invited them to put an insert in our teacher mailings that offered discounts to the *Times* for educators. We also invited them to set up a table at our teacher screenings, so they could meet teachers and distribute their materials.

We worked with the circulation department to help them build walk-up sales at newsstands in New York. We created a contest in which free IMAX movie tickets were hidden in newspapers at certain newsstands and promoted it with displays at the newsstands. And we got free ads.

When they wanted to push their program of selling the Sunday *Times* on Satur-

*(See **MARKETING** on page 17)*

Apology

In the article on Roy Disney's resignation in the December issue, I made a careless and inaccurate statement about *Pulse: A Stomp Odyssey* that I would like to retract.

Referring to a project in development, an LF film of the stage show *Bring in Da Noise, Bring in Da Funk,* I intended to say that if similarly themed films had proved enormous hits, on a par with *Everest*, Disney might be more likely to proceed with *Bring in Da Noise*. Instead, what I wrote suggested that *Pulse* has not been successful.

This was an error due entirely to carelessness on my part. A look at my own database would have shown that the film has garnered nearly 50 leases since its wide release last spring. Discounting four Hollywood studio releases, among 2003 LF releases *Pulse* was second only to *Coral Reef Adventure* in the number of bookings gained.

I also erred in using the phrase "box office results" as a synonym for its performance, implying that I knew those numbers, when in fact I don't. They haven't been reported.

In conclusion, I apologize to the producers, Giant Screen Films, James D. Stern Productions, Leve Productions, and Walden Media for my carelessness. I assure them and my readers that I will make every effort to do better in the future.

–James Hyder
Editor/Publisher

CORRECTIONS

In the Shorts section of the December issue we reported on the release of Kodak's new 5229 stock. In preparing the item, we specifically asked Kodak's representatives if it would be available in 65mm and were told that it would. Shortly after going to press, we were informed that it would not.

A caption in the same issue said that the Concorde aircraft at the Smithsonian's Udvar-Hazy center is the only one in a U.S. museum. In fact, it is the only one *inside* an American museum. Two other U.S. museums have Concordes on display outdoors.

Imax signs 3 MPX theaters in Spain

Imax Corporation announced on Jan.7 that it has signed an agreement with **Yelmo Cineplex**, Spain's largest cinema operator, for three IMAX MPX™ theater systems. The deal makes Yelmo Spain's first multiplex IMAX operator. Existing Yelmo 35mm multiplex houses will be retrofitted to receive the IMAX equipment, including projectors, sound system, and screen, although the locations were not disclosed. Two of the upgraded theaters will open in 2004.

The MPX system is Imax's new low-cost theater system designed to meet the needs of multiplex operators. It features shorter and wider screens (up to 44x70 feet—13x21 meters), simpler threading, projector operation, and maintenance, and the ability to be installed into existing stadium-seat theaters, usually by combining two adjacent auditoriums. The company has sold one MPX system in the U.S. and five overseas, not including the Spanish systems.

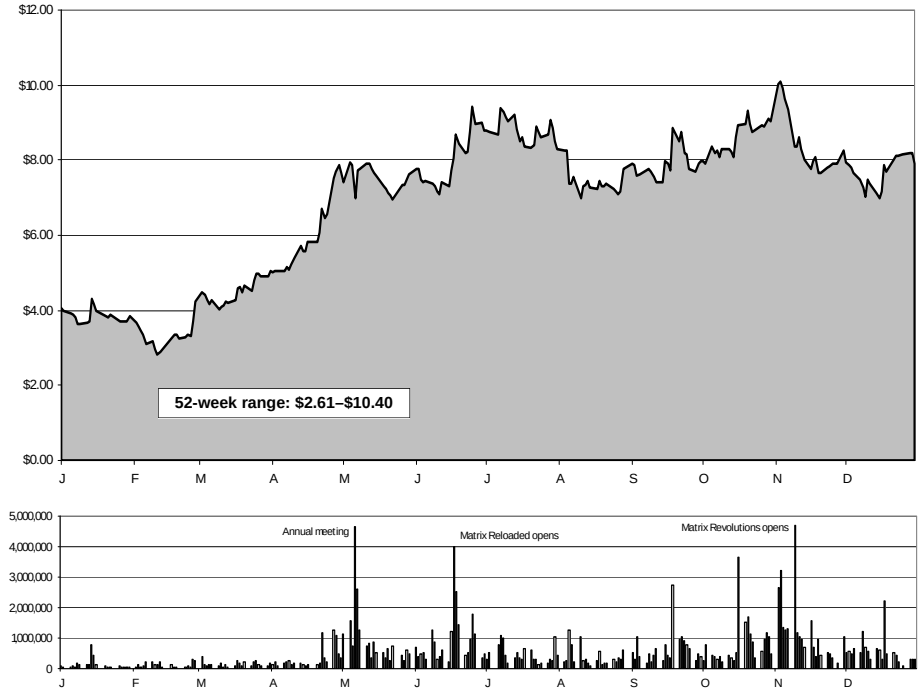
In a release, Yelmo president and CEO **Ricardo Evole** said the company hopes to operate seven IMAX theaters by 2007.

Motley Fool watches Imax

The investment guide Web site Motley Fool took the opportunity of Imax's announcement of its Spanish theater deal (*see item above*) to review Imax's stock. Referring to the DMR version of ***Harry Potter and the Prisoner of Azkaban*** (and erroneously saying the sequels to *Spider-Man* and *Shrek* would also be DMR'ed) the site said, "These movies should set box office records for Imax, but what about the stock? Yes, Imax has an opportunity with mall-based systems and some outstanding films in the pipeline. At the same time, new technologies and digital projectors promise to bring a much-improved movie experience to the traditional theater. Put it all together, and it might be best to take a wait-and-see approach on Imax. At 20 times 2004 earnings this one looks fairly priced — at least until longer-term profitability can be established."

Imax Corporation, 2003

Closing Prices and Volume



Miami and Birmingham (UK) close

The IMAX theaters in South Miami, FL, and Birmingham, U.K., closed late in December, both because of chronic poor performance.

In Miami, the **IMAX Theatre at Sunset Place**, owned and operated by **Imax Corporation**, closed on Dec. 24, less than a month shy of its fifth birthday. The 455-seat 3D theater, in a large retail center visited mostly by local residents, had been underperforming for some time. The *Miami Herald* quoted Imax's **Jennifer Gery** as saying, "The traffic wasn't developing as we expected. It just wasn't an ideal location." The *Herald* reports that the space will be taken over by a heath club, set to open in the fall. The only other LF theaters in south Florida are the **Blockbuster IMAX 3D Theater** at the **Museum of Discovery and Science** in Fort Lauderdale, and the **Crown Odyssey Theater**, an 8/70 screen in Jupiter.

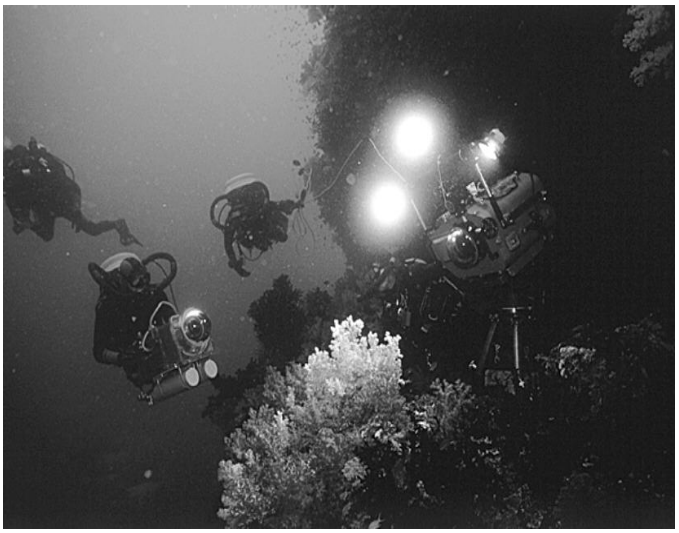
In Birmingham, the **IMAX Theatre at Millennium Point** closed on Dec. 31, a little more than two years after opening. Built on the fringe of Britain's second largest city, Millennium Point is a £114 million science and technology center that has struggled to attract visitors, a fact that was cited in the theater's closing. The 385-seat 3D theater reportedly lost £600,000 (US$1.1 million) over the last year, twice as much as expected, according to manager **Nick Kilby**. Anticipating 200,000 visitors, the theater only drew 100,000 in 2003, the same as in 2002.

Although the Millennium Point holds the IMAX lease, the theater was operated by California developer, **Cinegrand**, through its London office. This fact precipitated a certain amount of finger-pointing in the British press as Millennium Point blamed Cinegrand and vice versa. Millennium Point spokesman **Mike Dernie** was quoted in the *Birmingham Post* as saying "This is very much about the failure of Cinegrand, not the IMAX theater." He added that the center is seeking another operator, but that the theater would remain closed indefinitely.

THE BIZ

DEALS

The closure leaves 13 LF theaters in the U.K. (eight IMAX, five 8/70). Following press reports of the Birmingham closure, the managers of two, at the **Glasgow Science Center** and **@Bristol**, rushed to assure readers of their local newspapers that their theaters were doing well.



MacGillivray Freeman Films

Coral Reef Adventure *is coming to HD DVD.*

MFF films coming out on HD DVD

MacGillivray Freeman Films has made a deal with **Microsoft Corporation** to release ***Coral Reef Adventure*** and nine other MFF films in a new high-definition DVD format developed by Microsoft. The two-disc sets will include standard definition version as well as a version in Windows Media High Definition Video (WMV HD) that can be played on Windows XP-based computers or home theater systems. The format provides 1080p resolution.

The disc-sets, available at major retailers such as Amazon.com, Borders, and Sam Goody, also include "making of" documentaries and a retrospective of MFF's history. *Coral Reef Adventure* is available now; the other nine — ***Journey into Amazing Caves***, ***Dolphins***, ***The Living Sea***, ***Amazon***, ***To The Limit***, ***The Magic of Flight***, ***Speed***, ***Stormchasers***, ***The Discoverers*** — will be available in the first half of 2004.

Lubbock removes IMAX system

In December, **Science Spectrum** in Lubbock, TX, reopened its 10-year-old **Omnitheater** after converting from an IMAX projection and sound system to a 15/70 rolling loop projector made by **Cinema Development Company** of Hayward, CA. The new sound system features JBL speakers, QSC amplifiers, and a DTS digital playback system. The center took the opportunity of the six-week closing to clean the theater's carpeting, 186 seats, and 60-foot (18-meter) dome.

Director **Cassandra Henry** tells *LFX* that a few months before the expiration of the ten-year IMAX lease in October, she and her staff conducted a due diligence review and determined that in their mid-size market (about 250,000 people in the metro area), switching to the CDC system, which they could purchase outright, made better economic sense than renewing the IMAX lease.

The theater reopened in time to show ***The Young Black Stallion*** at Christmas. Henry reports that the projections staff is getting used to running the touch-screen-controlled projector, and that the picture is brighter and the sound is clearer than with the old system.

RPS offers video-LF film recording

In Britain, newly formed **RPS Film Imaging Ltd.** is offering video-to-65mm film transfers for the production of LF commercials. The company's first project was a Smirnoff Vokda ad, made to be shown before ***The Matrix Revolutions***. Principals **Simon Burley** and **Alan Curtis** say that RPS is the only company in Europe able to perform such a transfer. The company can be reached at simon@rpsfilmimaging.co.uk.

Cinema Concepts making trailers

Cinema Concepts Theatre Service Company of Atlanta, GA, is now able to print LF trailers to 35mm for cross-promoting LF films in multiplexes. The company has completed the installation of "state-of-the-art, resolution-independent post-production, animation, compositing, and film finishing systems."

The facility includes four film recorders, two edit and compositing suites, and a DVS Clipster workstation that is "capable of editing uncompressed HD and 2K resolution files in real time," the first such system in the U.S.

For contact information, see the directory on page 26.

PERSONNEL

Yates leaves Jordan's Furniture

In December, **Nicholas Yates**, director of the **Comcast IMAX Theatre** at the **Jordan's Furniture** store in Natick, MA, left to return to his native New Zealand. Yates had been with the theater since before its August 2002 launch. From 1999 until coming to Jordan's in early 2002, Yates helped launch and operate the **IMAX New Zealand** theater.

Nick Yates

Roden "on stage" in Chichester

Alison Roden, formerly president of **Euromax** and manager of several U.K. IMAX theaters, tells *LFX* that she is now education director of the Chichester Festival Theatre in the southeast of England. She writes, "I am responsible for all the work that the theatre does in schools and with the wider community. I'm really enjoying the new challenge!" The theater is one of the foremost producing theaters in the U.K.

The Large-Format Films of 2004

*(from **FILMS** on page 1)*
shot entirely in 8/70, two (mentioned above) were captured with digital cameras, and the remaining five were computer animated.

Beyond the 2004 releases, we know of five 3D films in production or development. Three are CGI, one will be filmed in 35mm 3D and digitally remastered, and the format of the last has not been announced. But as far as we know, no other 3D projects are definitely set to shoot 15/70.

With the coming of more advanced digital cameras, the expense and complexity of shooting LF film with cumbersome 3D rigs or the giant Solido cameras could virtually eliminate them as practical production options. Thus digital technology could lead to a significant increase in the amount of live-action 3D production, and once 4K cameras have moved out of the prototype stage and into production, the quality of digital image capture could nearly match LF film.

Although no 2D films to date have been shot entirely with digital cameras, that day is no doubt coming.

Back to basics

Imax and **Warner Bros.** have announced that in May the third film in the *Harry Potter* franchise, ***Harry Potter and the Prisoner of Azkaban***, will be the next Hollywood feature to be released in an IMAX version. This brings the DMR total to date to five. Imax has also said it expects at least one other film to be converted this year. Although not officially announced, the most likely candidate appears to be ***Polar Express***, **Robert Zemekis**' animated version of the **Chris Van Allsburg** children's book, set for a Nov. 11 release in conventional theaters. (Also rumored is **Tim Burton**'s remake of ***Charlie and the Chocolate Factory***, but it's not due until June 2005.) Imax says it is in discussions with every major studio about possible DMR projects, but with only two releases each in 2002, 2003, and 2004, it has not reached its stated goal of four to six titles a year.

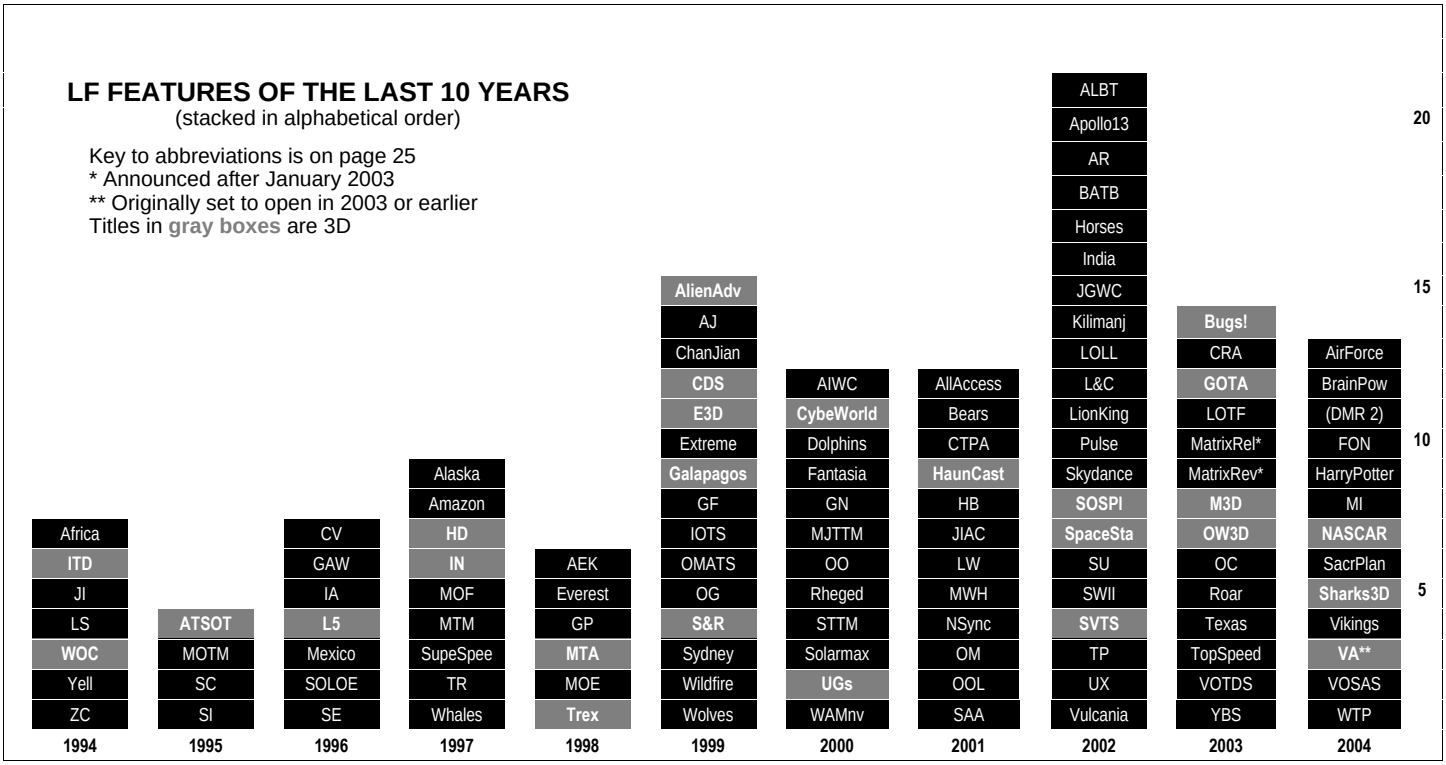
Apart from the DMR films, the rest of the 2004 crop are more or less traditional non-fiction documentary-style films. Perhaps least typical is ***Mystic India***. Originally made as a destination film for a religious center in Gujurat, India, this historical epic has been recut to a separate version for international distribution.

NASCAR promises to appeal to audiences that are not regular museum visitors, so Imax and Warner are shaping the film and its ancillary materials with the institutional market in mind, stressing the technical and scientific aspects of racing.

We The People breaks new ground by being an LF film about concepts: freedom and democracy. The film is being shot by documentary filmmakers **John Altman** and **Aimee Larabee**, who produced the LF signature film, ***Celebrate Detroit*** in 2001.

But the rest deal with such traditional topics as natural history, biology (including human), flying, and exotic locales. Gone for now are the concert films and dramas that had been attempted in recent years, perhaps another sign that the business is becoming more risk-averse.

Below are the films of 2004, listed chronologically by the announced release date. Summaries in quotation marks are taken from the producers' official literature. More detailed production credits can be found in "In Production" on page 14.


LF FEATURES OF THE LAST 10 YEARS
(stacked in alphabetical order)
Key to abbreviations is on page 25
* Announced after January 2003
** Originally set to open in 2003 or earlier
Titles in gray boxes are 3D
1994: Africa, ITD, JI, LS, WOC, Yell, ZC
1995: ATSOT, MOTM, SC, SI
1996: CV, GAW, IA, L5, Mexico, SOLOE, SE
1997: Alaska, Amazon, HD, IN, MOF, MTM, SupeSpee, TR, Whales
1998: AEK, Everest, GP, MTA, MOE, Trex
1999: AlienAdv, AJ, ChanJian, CDS, E3D, Extreme, Galapagos, GF, IOTS, OMATS, OG, S&R, Sydney, Wildfire, Wolves
2000: AIWC, CybeWorld, Dolphins, Fantasia, GN, MJTTM, OO, Rheged, STTM, Solarmax, UGs, WAMnv
2001: AllAccess, Bears, CTPA, HaunCast, HB, JIAC, LW, MWH, NSync, OM, OOL, SAA
2002: ALBT, Apollo13, AR, BATB, Horses, India, JGWC, Kilimanj, LOLL, L&C, LionKing, Pulse, Skydance, SOSPI, SpaceSta, SU, SWII, SVTS, TP, UX, Vulcania
2003: Bugs!, CRA, GOTA, LOTF, MatrixRel*, MatrixRev*, M3D, OW3D, OC, Roar, Texas, TopSpeed, VOTDS, YBS
2004: AirForce, BrainPow, (DMR 2), FON, HarryPotter, MI, NASCAR, SacrPlan, Sharks3D, Vikings, VA**, VOSAS, WTP
20
15
10
5

NASCAR 3D: The IMAX Experience

"***NASCAR 3D: The IMAX Experience*** will have IMAX moviegoers and NASCAR fans on the edges of their seats as they experience speeds of over 200 mph. The heart-pounding thrills of NASCAR have been captured through IMAX 3D technology and brought to life on screens up to eight stories tall, with 12,000 watts of pure digital surround sound.

NASCAR 3D: The IMAX Experience

"*NASCAR 3D: The IMAX Experience* will transport fans directly into the driver's seat to explore the world of today's elite NASCAR drivers and teams. The film will briefly take fans into reverse to review the history of this legendary sport, told from the viewpoint of some of its most revered drivers, and will then thrust into high gear with a look at the thrilling phenomenon that is NASCAR today. Featuring rare behind-the-scenes glimpses, as well as gripping footage of the unpredictable action on the track, *NASCAR: The IMAX Experience 3D* will provide a close-up look at what motivates NASCAR drivers in and out of competition.

"The film was directed by Simon Wincer (*Lonesome Dove, Free Willy, Phar Lap,* and ***The Young Black Stallion***). **James Neihouse**, one of the LF medium's preeminent cinematographers (***Space Station 3D***, ***Michael Jordan to the Max***, ***Rolling Stones at the Max***, ***The Dream Is Alive***), was director of photography; **Neil Goldberg** (producer of Fox's NASCAR coverage) was executive producer; and Imax Corporation's **Lorne Orleans** and **Doug Hylton** were producers."

Produced and distributed by **Warner Bros**. March 21, 2004.

Voyagers of Sky and Sea (*Voyageurs de la Ciel et de la Mer*)

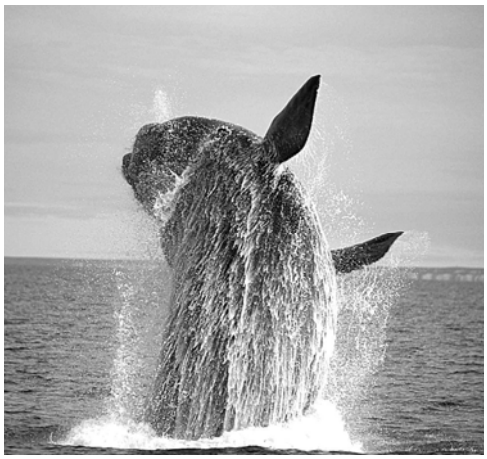
"As natural environments, air and water provide the backdrop for a story that unfolds over the course of a day that is marked by progressively worsening meteorological conditions

"Following the rhythm of the weather, ***Voyagers of Sky and Sea*** takes us on a symphonic climb across the storm. And it asks a question: what do our fellow passengers on Spaceship Earth, the birds and marine mammals who live in the winds and waters do over the course of the day as the moods of the sky and sea shift?

"Study the sky, watch the sea, and notice, between the calm of the morning and the fury of the evening, the reactions of the residents of these places.

"Between these two worlds is the line of the horizon, the border and meeting place."

Filmed on location across France, and in Kenya, South Africa, Argentina, and Canada by the producers of the Oscar-nominated *Winged Migration. Voyagers* was made in the two-screen IMAX Magic Carpet format (one screen in front, one below) for France's **Futuroscope** theme park, home of the world's only Magic Carpet theater.



Voyagers of Sky and Sea

From **Galatée Films**. Directed by **Jacques Perrin** and **Jacques Cluzaud**; produced by **Jacques Perrin** and **Nicolas Mauvernay**. Executive producer: Jean Tregomain. Filmed in IMAX Magic Carpet™ for France's **Futuroscope** park. Premiering March 2004.

Sacred Planet

Sacred Planet

"Take an incredible journey to some of the most fascinating, exotic, and remote sites on the planet and experience the wonders of the world as never before in this powerful and exciting film custom-made for Large Format theaters. Narrated by **Robert Redford**, ***Sacred Planet*** transports moviegoers on a magical round-the-world odyssey that explores pristine places untarnished by time and gives new insights into the Earth's diverse landscapes, peoples, and animals. Taking full advantage of the giant screen to create a unique motion picture experience, *Sacred Planet* presents a stunning array of larger-than-life images and reminds us of our vital connections to the world."

Directed by **Jon Long**, produced and written by **Karen Long** and **Jon Long.** Executive producer: Jake Eberts. Produced by **Sacred Planet Project, Ltd.**, distributed by **Buena Vista Pictures Distribution**. Release: April 12, 2004.

Vikings

"The Vikings are among the best known and most intriguing characters in world history, but they are also among the least understood. This 40-minute LF documentary provides a comprehensive portrait of the Vikings, exploring in depth their historical and cultural impact as well as their technological and scientific achievements. In the process audiences will be taken on a cinematic adventure through the lands that the Vikings settled and explored. The image of marauding 'heathens from the North' remains the common portrait of Vikings even today. While the brutality of their history is undeniable, the truth about the Vikings is far more complex.

*(see **FILMS** on page 8)*

Walt Disney Company

Warner Bros./NASCAR

Galatée Films

Vikings

*(from **FILMS** on page 7)*

This documentary, guided by historical authenticity, unveils the dynamic culture and lasting contributions this civilization made to modern society so very long ago.

"Shot in Iceland, Greenland, and Newfoundland, among other locations, ***Vikings*** will captivate audiences worldwide with breathtaking photography and a compelling storyline. Cutting-edge digital techniques take audiences from computer-generated maps into filmed aerial shots of the Viking landscape and to rarely photographed locations in Iceland and Greenland.

"The bravery and wonder of Viking explorers shine throughout the film, and audiences will leave with a clearer understanding of the Viking era and why it left such a lasting impression on modern society."

Directed by **Marc Farfard** and produced by **Carl Samson**. Produced by **Sky High Entertainment** and distributed by **Giant Screen Films**. Release April 2004.

Forces of Nature

"It is one thing to contemplate the immense power of nature; another to experience these forces first-hand. ***Forces of Nature*** will showcase the awesome spectacle of earthquakes, volcanoes, and severe storms as we follow scientists on their groundbreaking quests to understand how these natural disasters are triggered. Audiences will learn what is being done to predict and prepare for these events — and minimize their deadly effects — as they come face to face with Earth's most destructive forces.

"Our cameras venture to the very brink of erupting volcanoes, into the paths of deadly pyroclastic flows, along massive fault lines, and aboard vehicles barreling toward severe and tornadic storms. We've captured many modern-day disasters, including the volcanic eruptions on the Caribbean island of Montserrat, tornadoes ripping across the Great Plains of North America, and a devastating earthquake that leveled the city of Izmit in northern Turkey. Dramatic imagery will take audiences not only to the birth of our planet and the genesis of these forces of nature, but also deep within the interior of today's earth and up into the heights of our planet's atmosphere.

"Sponsored by **Amica Insurance**, funded in part by the **National Science Foundation** and combined with a strong package of educational materials and ancillary programs, *Forces of Nature* promises to entertain and educate audiences worldwide."

Produced by **National Geographic** in partnership with **Graphic Films**, distributed by **Destination Cinema, Inc.** Directed by **George Casey** and produced by **Paul Novros**. Executive producer: **Lisa Truitt**. Premiering May 28, 2004.

Virtual Actors featuring The Boxer

"Eleven years after its inception, the long-awaited cinematic experience of ***The Boxer*** is about to hit the giant screen. As Slim squares off against Killer, audiences will be engrossed not only by the action and excitement of the story, but also by the astounding fact that these actors are *all virtual*. They may not be real, but they just might be ready to take over the industry.

Virtual Actors featuring The Boxer

"Born out of the technology and craftsmanship that originally created the award-winning short *Tony de Peltrie* (which featured the first lifelike computer-generated actor), *The Boxer* is a milestone in the art of 3D computer animation. It brings the concept of the *virtual actor* to stunning new levels.

Harry Potter and the Prisoner of Azkaban

"Producer/director **Pierre Lachapelle** has brought together a talented team of animators, artists, programmers, and scientists. Pushing hard at the boundaries of movie-making, they have brought computer animation technology further than was ever thought possible.

"*The Boxer* will be featured within *Virtual Actors*, a unique voyage into the extraordinary possibilities of 3D character animation, where the technology and creativity that bring a virtual actor to life will be demonstrated in fascinating detail. *Virtual Actors featuring The Boxer* is a 40-minute giant screen event that will keep audiences on the edges of their seats."

Produced by **TAARNA Studios, Inc.** Distributor to be announced. Release: May 2004.

Harry Potter and the Prisoner of Azkaban: The IMAX Experience

"For twelve long years, the dread fortress of Azkaban held an infamous prisoner named Sirius Black. Convicted of killing thirteen people with a single curse, he was said to be the heir apparent to the dark lord, Voldemort.

"Now he has escaped, leaving only two clues as to where he might be headed: Harry Potter's defeat of Voldemort was Black's downfall as well. And the Azkaban guards heard Black muttering in his sleep,

Sky High Entertainment

Warner Bros.

TAARNA Studios

'He's at Hogwarts, he's at Hogwarts.'

"Harry Potter isn't safe, not even within the walls of his magical school, surrounded by his friends. Because on top of it all, there may well be a traitor in their midst."

Harry Potter and the Prisoner of Azkaban is the third film in the popular series, and the first to be converted to 15/70 with Imax's DMR process.

Produced and distributed by **Warner Bros.** Directed by **Alfonso Cuarón**. Starring **Daniel Radcliffe, Emma Watson, Rupert Grint**. Premiering June 2004.

Air Force: The Battle of Red Flag

"'Red Flag,' the most complex, high-tech military exercise conducted anywhere in the world, is held at Nellis Air Force Base, just outside Las Vegas, Nevada. For two weeks, the U.S. Air Force and its allies take part in training that is as intense and demanding as actual combat. Red Flag is more than a 'top gun' school. It is a fully integrated war conditions exercise that uses every kind of military aircraft, including fighters, tankers, bombers helicopters, satellites, airlifters, and unmanned aerial vehicles.

"***Air Force: The Battle of Red Flag*** is a story of heroic men and women learning to perform under extreme pressure. Big in scale, full of action, and visually spectacular, *Red Flag* has been captured in the best cinematic format available."

Directed and produced by **Stephen Low**, with producer **Pietro Serapiglia** and executive producers **Robert Kresser** and **Jan Baird**. Produced by Stephen Low Productions, distributed by **K2 Communications** worldwide and **Montreal Pacific Films, Inc**. in Canada. Premiering Sept. 12, 2004.

Sharks 3D

Air Force: The Battle of Red Flag

Sharks 3D

A film on the fearsome marine predators, shot with digital cameras by **3D Entertainment**, the team that produced 2003's *Ocean Wonderland 3D***.** Directed by Jean-Jacques Mantello, produced by François Mantello. Produced and distributed by 3D Entertainment, Ltd. Release: September 2004.

We The People

"***We The People*** is an exciting LF feature-length documentary that celebrates American democracy through the tenets of the Constitution and the Bill of Rights. Educational and entertaining, this unique visual essay traces the evolution of our political system. Using historic oratory, select archival footage and stills, soul-elevating symphonic music and magnificent architecture, *We The People* brings history to life through state-of-the-art giant-screen technology. This evergreen motion picture takes history and civics students of all ages on a proud and inspiring journey."

Directed, produced, and written by John Altman and Aimee Larabee. Produced by **Inland Sea Productions** and distributed by **Jodi Capps**. Release: September 2004

Mystic India

"This period film, set 200 years ago, retraces an incredible journey of inspiration. For thousands of years, people have set off across the spiritual land of India, searching for the meaning of life. Of all such journeys, perhaps none is greater than the true story of an 11-year-old child yogi, Neelkanth.

"From 1792 to 1799, Neelkanth walked alone, barefoot and bare body, for 7,500 miles (12,000 kilometers) across the length and breadth of India. Carrying no maps, no food and no clothing, how he crossed the roaring rivers, faced ferocious animals, and survived the freezing winter of the Himalayas, is still a mystery. It is a story of struggle, of courage, and of kindness.

"Mystic India takes you through icy peaks to the cool blue Lake Mansarovar, into the wild jungles of Sunderbans and the rainforests of Assam, through barren deserts and to the silent shores of South India. Explore and learn from the majesty and mysticism of India's art and architecture, music and dance, faces and festivals, customs and costumes which are brought to life on the giant screen.

"Capturing dazzling images and scenes on a scale never seen before in large format, this film transports the audience to some of India's most sacred and treasured destinations. The film's climax takes place

We The People

in the Rath Yatra, the Festival of Chariots. Colossal, five-story high chariots on mammoth wheels roll past 8,000 people in period dress, from all corners of India.

"Mystic India is an epic journey into the land and soul of India through the eyes of a child."

Produced by **Infinity Filmworks** for **BAPS/India**. Directed by **Keith Melton**, produced by **Brian Rogers** and **Srila Chatterjee**. Premiering October 2004.

BrainPower

*(See **FILMS** on page 13)*

3D Entertainment. Ltd.
U.S. Park Service
K2 Communications

Francis Thompson was an LF Pioneer

*(from **THOMPSON** on page 1)*
films for Expo '67 in Montreal, including **Graeme Ferguson** and **Roman Kroitor**, who would later form **Imax Corporation** with **Robert Kerr**. Ferguson says, "That film showed me that expanded cinema could be an art form and a very interesting art form... [It showed] what might be done in expanding beyond traditional the cinema screen." Thompson and Hammid were among the first people the Imax founders invited to see demonstrations of the 15/70 system they were developing in the late 1960s. Ferguson tells *LF Examiner*, "We didn't invent IMAX so *we* could use it, but so that many people could. The medium wouldn't have gone anywhere without creative people, and Francis was preeminent among them."

After making another multi-screen film, ***US***, for the 1968 World's Fair in San Antonio, TX, Thompson made *City Out of Wilderness* for the U.S. Capitol Historical Society in 1974, which received an Academy Award® nomination.

Thompson's first work in LF cinema came in 1975, when **Francis Thompson, Inc.**, was simultaneously commissioned to make two films in the fledgling IMAX format. One was to be for the Smithsonian's new **National Air and Space Museum** in Washington, DC, the other for the **Living History Center** in Philadelphia, PA, both to open on July 4, 1976, the 200th birthday of the U.S. The latter was ***American Years*** and the former was ***To Fly!*** Because he took more of a hands-on role on *American Years*, Thompson selected two young California filmmakers, **Greg MacGillivray** and **Jim Freeman**, to shoot much of *To Fly!,* thus launching what is now, after Imax Corporation, the world's oldest and most successful LF production company, **MacGillivray Freeman Films**.

American Years was well received, but the Philadelphia theater closed within a few years, and the film has rarely been seen since. Not so with *To Fly!* The National Air and Space Museum was (and still is) wildly popular, exceeding all expectations for attendance, and the film and the virtually unknown IMAX experience were the highlights for millions of visitors from around the world. Scripted by **Tom McGrath**, edited by Hammid, with music by **Bernardo Segall**, *To Fly!* is widely recognized as having been crucial to the early success of Imax Corporation.

Thompson produced two more LF films for the National Air and Space Museum,

An image from NY NY.

Living Planet (1979), directed by **Dennis Earl Moore**, and ***On The Wing*** (1986), directed by **Bayley Silleck**. Silleck had earlier directed another Francis Thompson production, ***Energy! Energy!***, made for the 1982 world's fair in Knoxville, KY.

Thompson remained active till the end of his life, having returned to his first love, painting, in the late 1980s. In 1998 the **Large Format Cinema Association** presented him with its Abel Gance Lifetime Achievement Award at its annual conference in Los Angeles. The **Giant Screen Theater Association** repeated the presentation, which included a screening of a 70mm print of *To Be Alive*, at its 1999 conference, with Thompson, then 91, present in person.

Thanks to Bayley Silleck, Dennis Earl Moore, Peter Crane, Lori Rick, Greg MacGillivray, and the Large Format Cinema Association for providing information and images for this article.

LFX asked friends and colleagues to remember Francis Thompson. (Thompson's partner, Alexander Hammid, now 95, regretfully declined, saying his health did not permit it.)

David Keighley, DKP/70MM Inc.: In many ways Francis was responsible for my early success in IMAX. He and Dennis Moore were very busy on the production of *Living Planet* when problems cropped up on the release prints of *To Fly!* for the Smithsonian. I think Graeme Ferguson gave my name to Dennis who passed it on to Francis and Greg MacGillivray. Well, in the end I was hired by Francis Thompson, Inc., and restored *To Fly!* by putting the damaged original neg back together, making a new interpositive, and the first 65mm internegative and answer print in Imax history.

I worked on four IMAX films with Francis and flew to New York a number of times to discuss the multiple image panels in *Energy! Energy!* Francis was a master at multiple-image work and kept a close eye on me. He would only accept first-class work. I guess Francis liked working together, as he entrusted us at DKP/70MM throughout the 80s and 90s to take care of all the elements of his Oscar-winning three-screen film, *To Be Alive*. In the end trust may be the thing that makes complex films possible. Francis had the trust of many, many people in the LF business.

Michael Cook, Grandview Productions: "I have looked through files I have not been through in many years. I cannot find the shot of Francis Thompson on the roof of the J.C. Penney Building in New York. We were shooting the traffic moving up the Avenue of the Americas from 50+ stories up. Francis had tied himself to the camera with a rope, as if his 150 pounds

Courtesy of LFCA (3)

To Be Alive

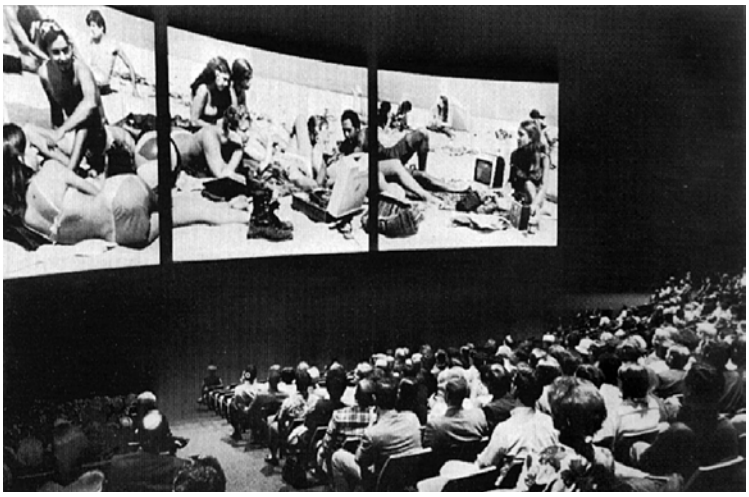
would stop an equal weight [of the camera] falling off the building's roof. The tripod was properly secured to a roof perimeter fence. However, the tilt of the camera downward made it look risky."

Walter Boyne, former director of the National Air and Space Museum: Francis Thompson was unusually suited to the IMAX big format, for he thought in grand terms, always pushing the envelope of ideas in a script. At the same time he was extraordinarily concerned with details, and able to juxtapose a huge thunderstorm and a single drop of water on a flower with precision. Best of all he was a delight to work with, sure of himself, but receptive to suggestions. In many ways, it can be said that it was Francis Thompson who sold America on the IMAX concept.

Richard Gelfond and **Bradley Wechsler**, co-CEOs of Imax Corporation: We are most grateful to Francis Thompson for his contribution to Imax's history. His passion for exploring the boundaries of cinema helped lead the way to the creation of The IMAX Experience® and his extraordinary vision produced some of the most famous IMAX films, notably *To Fly!*

Bayley Silleck, **Blue Mountain Film Associates**: When I joined Francis Thompson, Inc., in 1980, it was a New York film company with a rather intimidating reputation for excellence — and for experimentation with unconventional forms of cinema. I arrived in the latter stage of a possibly unique progression of creative filmmaking that had already stretched over 25 years — not only the work of Francis Thompson and his longtime creative partner, the great Czech documentarian Alexander (Sasha) Hammid, but that of a whole bunch of filmmakers drawn to the atmosphere of 231 East 51st Street. What was that atmosphere? Well, I suppose it was a kind of benevolent autocracy.

I think Francis liked the idea of running a kind of *atelier* for young filmmakers, something like the art studios (notably that of Andre Lhote) in Paris where he studied painting in the early 1930s. Like his mentors, he encouraged new ideas and techniques of all kinds at his New York studio, a deliberately unpretentious space full of intriguing technical flotsam and jetsam from decades of production. Besides the stacks of film cans, grip equipment, and camera gear, there were models of LF theaters, some built for world's fairs and others merely dreamed of, such as a vast spherical space with no less than three IMAX projectors and three truly enormous screens side by side. You knew that Francis and Sasha were utterly unconcerned about burnishing their corporate image or impressing clients when you learned that their Oscar, won in 1965 for the groundbreaking *To Be Alive!*, had never been on display in the studio but, if you needed to see it, could probably be found in the bottom drawer of a filing cabinet.



The US theater at the 1968 World's Fair in San Antonio.

At that time in New York, there were a number of companies doing sponsored or commissioned films, but none did the work with such creative intensity, or such pleasure, as the company affectionately known as FTI. For the first two or three months of my employment, I just listened. Every day with Francis was a rather exhausting and exhilarating mix of storytelling, reminiscence, anecdotes not only from the history of film (from Méliès to Gance to Kubrick), but of art, architecture, photography, the automobile, and science and technology in general. Francis interspersed this serious stuff with an inexhaustible supply of stories about his hometown, Titusville, PA, where oil was first produced and his father owned the popular drugstore and soda fountain. The Titusville characters of his childhood were as rich as any Garrison Keillor has created, and they were real — like the Presbyterian minister who installed himself in the movie theater's projection booth and put his hand over the lens during the kissing scenes. Or the local librarian who would inevitably respond to the greeting "Nice

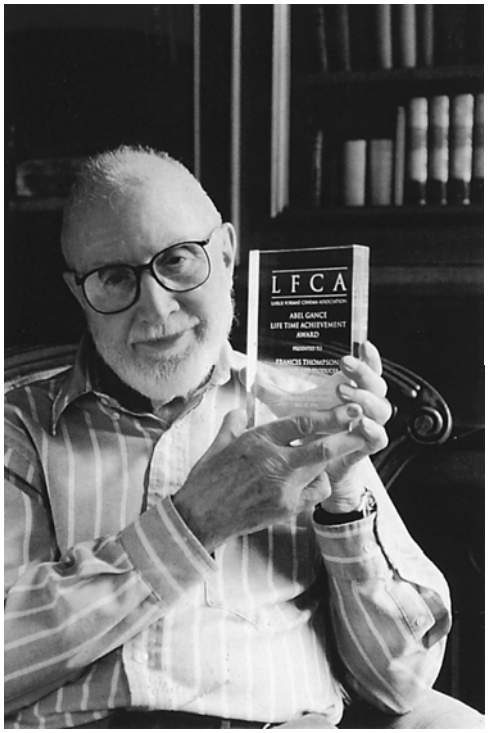
*(See **THOMPSON** on page 12)*

*(from **THOMPSON** on page 11)*
day, isn't it?" with a curt "So far." Or the gentle family physician, Doctor Slaughter.

I was supposed to be co-writing the script for an LF film on energy for the 1982 World's Fair, but energy was just one of myriad topics Francis wanted to talk about, from the start of business until long after everyone else had left the office. I soon realized that this was Francis's way of educating me in his particular view of the world, which was always in tension between nostalgia for a simpler, hometown life and an absolute passion to be part of the future as envisioned by people like his good friend Buckminster Fuller.

Francis liked to ponder all the possibilities of a new film project, because he was most fully alive when he was conceiving it. I had a feeling at times that he couldn't bear to put his ideas (or mine) down on paper in script form because so many equally wonderful things would then have to be left out. Same thing with shooting. He hated to call "Wrap," because the sunset might get better or the clouds align more dramatically if we waited just a few minutes more. When it came to editing, Francis worked closely with Sasha (a "cutter" of immense talent), but was always asking for changes, right up to picture lock, a dreaded moment that always had to be forced upon him. Again, I think it was painful for him actually to finish a film, to declare it completed, over, done. Francis always felt he could make it better by getting those two or three shots that had eluded him, by reversing some sequences in the fine cut, or rewriting the narration just once more. Francis put his whole life into every film he made — every brain cell and fiber in his body. Even when he was well into his seventies, I never once saw him sit down on a location shoot. He utterly ignored the chairs that PAs placed surreptitiously beside him. He was always on his feet behind the camera, like a boxer looking for an opening. And always in his hands was a Nikon with a 20mm lens. Francis loved the deep perspectives and compositional power of wide -angle photography.

As far as I know, Francis never made the least effort to get ownership of, or "points" in, any of his films, which dismayed some of his colleagues. But I think he felt grateful — even guilty — for his good fortune when a sponsor like Johnson Wax gave him the chance to dream, to transmute ideas into images, to tinker with new equipment, to travel, to enjoy the comradeship of a film crew and, finally, to take the film in his hands and construct something new, especially when he was all alone in the office...nearly every weekend.



Thompson with Abel Gance Award in 1999.

Courtesy of LFCA

Francis Thompson had a sense of limitless opportunity when he began a film. The new film would do everything that previous films had been unable to do. It would honor the past and point the way to the future. It would celebrate our humanity and deplore our failings. It would make surprising connections and revelations. And it would find brand new ways to use the movie screen to express all of this. Several of Francis's many films actually achieved those ambitious goals and have become, along with their creator, classics of the documentary cinema.

Greg MacGillivray, MacGillivray Freeman Films: In the 1950s, '60s and '70s, Francis Thompson's New York production company was the most creative and influential documentary production company in the world. Their list of clients (IBM, Xerox, General Electric) and films (*To Be Alive*, *NY NY*, and the LF films *American Years*, *Living Planet*, *On The Wing*, and *Energy! Energy!*) were envied by all other documentarians. Year after year, their company was the industry leader. For Jim Freeman and me it was a great honor to be able to work with Francis, if only for a short while.

Francis Thompson, the man, was uniquely talented as a creator/artist, but he was also a visionary, a warm-hearted humorist, a staunch conservationist, and a learned historian. When I think of Francis, certainly one of the finest documentary filmmakers of all time, my mind floods with a tide of warm and wonderful moments, times that were hugely important and others that were trivial, yet revealing. Let me recount a few of those moments:

- In the late '60s, because Francis had made two wonderful tri-screen, Cinerama style wrap-around-the-audience films for World's Fair exhibition, his company banked on a reputation as the world expert in multi-screen film production. When, in 1973, Jim's and my company signed a deal with Mazda to do a large-scale "announcement" film, we decided to do the film as a Cinerama projection. Jim was afraid of nothing, so he said, "I'll call Francis Thompson: he's the world's best, and maybe he can give us some tips." We'd never even talked to Francis before, but when Jim called, Francis embraced our enthusiasm and opened wide his mental vault. He offered many secrets which were prescient, like "Don't bother doing it like Cinerama, with soft-edged joins between the three images. Just use a black band of six inches between screens — the brain will automatically connect the images." He was so very generous with his intelligent, experienced advice.
- The time he called Jim and me with an offer that would change our lives forever. He always wanted to give the underdog a break — whether it was the homeless man living in the park near his

apartment in New York, or a couple of young aspiring filmmakers — because his heart was big and inclusive, and his mind could visualize the dream of something better for others. He gave Jim and me, and Bayley Silleck, Dennis Moore, **Don Guy**, **Tim Housel**, and many other young filmmakers the unique and valuable opportunity to create, using his privileged position as a successful corporate filmmaker to allow others to get a break.

- The moment I reviewed with Francis a formal and exhaustive research report, conducted by his company at the request of the Smithsonian. The Thompson Report compared all film formats for the potential new National Air and Space Museum theater and boldly recommended a relatively unproven system called IMAX. He turned to me and asked, in his slow, patterned speech, "Now Greg, do you think that I've been too positive, too optimistic?" I couldn't answer him, as I didn't know. But it turned out that he was 100% correct. Had Francis not made that nervy suggestion, the IMAX industry may never have prospered, because once the NASM theater opened with 1.5 million customers per year, every museum in the world wanted this new cash cow. He was a visionary producer.
- The time Alexander (Sasha) Hammid (Francis' longtime collaborator), **Byron McKinney**, and **Victor Solo** (Francis' producers), Jim Freeman, Dennis Moore, Francis, and I composed a letter to Imax Corporation asking them to build three new, improved cameras. (There was only one IMAX camera at the time.) "This is the wave of the future," Francis said. "If they take the risk to build these cameras, filmmakers can create big, beautiful, meaningful, and enduring moments." He was right.
- The time at 4:30 a.m. on a cold, March morning, when Francis had Dennis Moore move the heavy IMAX camera 22 times, an inch left, no...four inches right, no...two feet back, and so forth in the dark, while they prepared for an Easter sunrise service scene at Hollywood Bowl. Francis was always looking for the perfect composition.

When Jim and I began our partnership with Francis on what was to become *To Fly!*, Francis was very, very busy directing, writing and producing the largest-ever-IMAX production to date, *American Moments*, which would premiere in an IMAX Theatre in Philadelphia just weeks ahead of *To Fly!* in 1976. Fortunately, Francis elected to subcontract the *To Fly!* film to us — a huge break for our dreams of creating inventive new forms of movie-making. He was a generous man, and we worked hard, seven days a week, 16 hours a day, to repay Francis, trying to make *To Fly!* live up to the high standards of Francis' earlier films *To Be Alive*, *US*, and *NY NY*.

But this is what Francis did best. He challenged those working around him to do better work, to explore every possibility, never to give up in the dream of getting the perfect shot. He was able throughout his 95-year life (and even in his last decade) to inspire others as he did Jim and me so long ago.

Dear Francis, thank you for all you did for us and for our industry; your life made the world a better place; your film stories made us all more reflective and appreciative of being alive.

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*(from **FILMS** on page 9)*

"It is the most complex object in the known universe, yet it weighs only three pounds. It enables us to think, feel, learn, plan, and communicate. It makes each of us unique. It is the human brain. About the same size as a grapefruit with the consistency of yogurt, its intricacies are staggering. Now for the first time this mysterious organ gets the giant screen respect it deserves.

"***BrainPower*** will showcase the extraordinary processes of the human brain as we follow professional cyclist **Tyler Hamilton** as he trains for and participates in one of the most grueling athletic competitions in the world: the Tour de France. Through Tyler, audiences will discover just how fundamental the brain is to all human enterprise. They'll witness Hamilton navigating the course, working with his team, executing a winning strategy, and overcoming the pain of injury while finding the willpower to finish and succeed, all made possible by the formidable power of the brain.

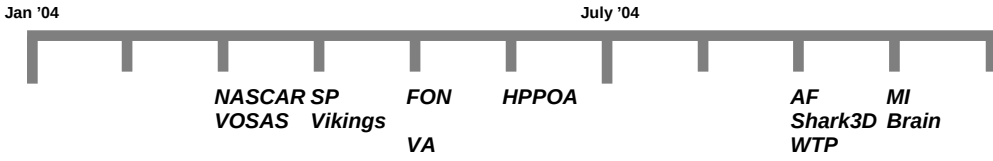
"With unprecedented access to the 2003 Tour de France and specialized computer graphics sequences by **nWave Pictures** — all supported by the extensive clinical, research, and imaging resources of **Partners Healthcare** — *BrainPower* promises to be as unique as its subject matter. *BrainPower* will do more than inform and entertain, it will make us *think*.

"*BrainPower* was directed by Academy Award®-nominee **Bayley Silleck** (***Cosmic Voyage***). The senior producer was **JoAnna Baldwin Mallory**, Partners HealthCare. Science advisors include **Bruce Cohen** M.D., Ph.D., **Gary Cottlieb** M.D., M.B.A., **Dennis J. Selkoe** M.D., and **Anne B. Young** M.D., Ph.D. *BrainPower* is a Partners production with major funding provided by the **National Science Foundation** and is distributed by **nWave Pictures Distribution**."

Premiering fall 2004.

BrainPower

Partners HealthCare



* New listing.
Underlined titles are 3D
Updated information is printed in bold.
Unless noted, all films are being shot in 15/70 and will run about 40 minutes.

NASCAR: The IMAX Experience

NASCAR, Imax Corp.; distributor: Warner Bros.; director: Simon Wincer; DP: James Neihouse; producers: Lorne Orleans, Doug Hylton; executive producer: Neil Goldberg. Narrator: Kiefer Sutherland. 3D. Release: March 12, 2004.
– Principal photography is complete.
– Editing is in progress.

Voyageurs de la Ciel et de la Mer (Voyagers of the Sky and Sea) (formerly *Entre Ciel et Mer*)

Galatée Films; directors: Jacques Perrin, Jacques Cluzaud; producers: Jacques Perrin, Nicolas Mauvernay; script: Jacques Perrin; DPs: Michel Benjamin, Dominique Gentil; executive producer: Jean de Trégomain. IMAX Magic Carpet format (two screens). Release: March 2004.
– Photography wrapped in November.

Sacred Planet

Sacred Planet Project, Ltd.; distributor: Buena Vista; director: Jon Long; DP: William Reeve; script: Jon Long, Karen Long; producers: Karen Long, Jon Long; executive producer: Jake Eberts. Release: April 16, 2004.
– Film is complete.

Vikings

Sky High Entertainment; ***distributor: Giant Screen Films;*** *director: Marc Fafard; DP: Andy Kitzanuk; writers: Marc Fafard, Jonathan Hock; editor: René Caron; producer: Carl Samson. Release: April 2004.*
– Principal photography is complete.
– Editing is in progress.

Forces of Nature

National Geographic/Graphic Films, Inc.; distributor: Destination Cinema; director: George Casey; script: Mose Richards; DP: Sean Casey; second unit DP: Greg Eliason; producer: Paul Novros; executive producer: Lisa Truitt. ***Release: May 28, 2004****.*
– Editing is in progress.

Virtual Actors featuring The Boxer (wt)

TAARNA Studios Inc.; distributor: tba; writer, producer, director: Pierre Lachapelle; line producer: Lucie Marchand; vfx team leader: Stephen Menzies; score: Steve Bramson; based on a story by Kaveh Kardan. 3D. Release: May 2004.
– Picture is locked.
– Film will be screened at LFCA in April.

Harry Potter and the Prisoner of Azkaban: The IMAX Experience*

The third film in the popular series is the first one to be converted to 15/70 with Imax's DMR process.
Warner Bros.; distributor: Warner Bros; director: Alfonso Cuarón; producer: David Heyman; script: Steve Kloves; score: John Williams; executive producers: Michael Barnathan, Chris Columbus, Callum McDougall, Mark Radcliffe. Cast: Daniel Radcliffe, Emma Watson, Rupert Grint. Release: June 2004.
–The feature will be converted to 15/70 with Imax DMR technology.

Air Force: The Battle of Red Flag (wt)

Stephen Low Productions; distributors: K2 Communications, Montreal Pacific Films, Inc. (Canada); director: Stephen Low; DP: William Reeve; script: Stephen Low, Denny Kuhr, Joe Stanley; producers: Stephen Low, Pietro Serapiglia; executive producers: Robert Kresser, Jan Baird. ***Release: Sept. 12, 2004.***
– January: filming on the ground at Edwards Air Force Base in California.
– February: shooting aerials at Edwards.

Sharks 3D (wt)

3D Entertainment Ltd.; distributor: 3D Entertainment Ltd.; director: Jean-Jacques Mantello; DP: Gavin McKinney; script: tba; score: Christophe Jacquelin; executive producer: François Mantello. Release: September 2004.
– Filming from October 2003 to January 2004.
– Hammerheads, whale sharks, huge manta rays in the Sea of Cortez.
– White sharks at Neptune Island, Australia.
– Basking shark near the Isle of Man.

We The People *

An LF documentary that celebrates American democracy through the tenets of the Constitution and the Bill of Rights.
Inland Sea Productions; distributor: Jodi Capps; directors, writers, producers: John Altman, Aimee Larabee. Release: September 2004.
– January: filming in Washington, DC.

Mystic India (formerly *The Journey*)

Infinity Filmworks; distributor: tba; director: Keith Melton; DP: Reed Smoot; script: Kamlesh Pandey; score: Ilaiyaraaja; producers: Brian Rogers, Srila Chatterjee; executive producer: BAPS/India. Release: October 2004.
– Film is complete.

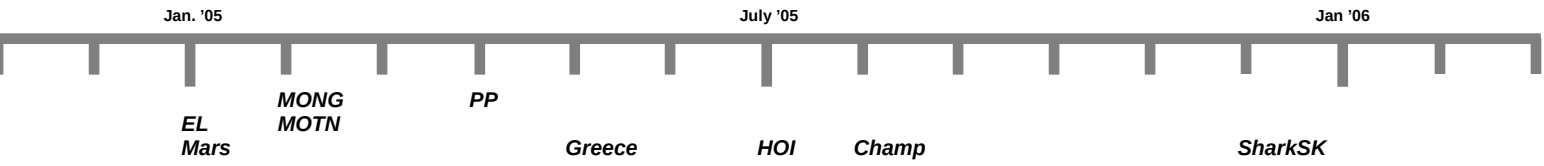
Brain Power (wt)

Partners HealthCare; distributor: nWave Pictures; director, writer: Bayley Silleck; DP: Rodney Taylor; line producer: Daniel Ferguson; senior producer: JoAnna Baldwin Mallory. Release: fall 2004.
– nWave Pictures is conducting animation tests of brain imaging.

Extreme Life* (wt)

Director James Cameron explores the hydrothermal vent communities at the bottom of the Atlantic and Pacific oceans.
Earthship Productions; distributor: Buena Vista Pictures Distribution; co-directors: James Cameron, Steven Quale; DP: Vince Pace; creative producer: Ed Marsh; executive producer: Andrew Wight. 3D. Release: early 2005.
– Several expeditions with two research vessels and four subs were undertaken in the Atlantic and Pacific oceans in summer of 2003.
– Fall: filmed topside scenes in California.
– January-February: Continuing topside filming in California.

Mars (wt)



White Mountain Films; distributor: tba; director, producer: George Butler; DP: Reed Smoot; producer: Caroline Alexander; line producer: Scott Swofford. Release: early 2005.

– January: Images captured by rovers on Mars will be used in the film.

*Mysteries of New Guinea**

Lobo Media Productions; distributor: Lobo Images; director, producer: Mal Wolf. Release: February 2005.

– January-February: Final scouting trip to New Guinea

– March: Shooting in New Guinea.

The Mystery of the Nile

Orbitamax; distributor: MacGillivray Freeman Films; director, producer, script: Jordi Llompart; DP: Reed Smoot; aerial cinematography: Ron Goodman. Release: February 2005.

– November-December: filmed in Ethiopia, Egypt, and the Sudan.

Planet Patagonia: Land of the Dinosaurs

Sky High Entertainment; distributor: Sky High; director: Marc Fafard; aerial DP:Carl Samson; script: Remi Charest, Marc Fafard; score: Pierre Rousseau; producer: Carl Samson. Release: April 2005.

– CGI work started in fall of 2003.

– Live-action shooting will begin in February.

Greece: Secrets of the Past (wt)

MacGillivray Freeman Films; distributor: MFF; director: Greg MacGillivray; editor: Stephen Judson; camera: Brad Ohlund, Greg MacGillivray, Jack Tankard, Ron Goodman; script: Jon Boorstin, Stephen Judson; producers: Greg MacGillivray, Alec Lorimore. Release: May 2005.

– Filming will resume in April or May.

Champions

White Mountain Films; distributor: tba; director, producer: George Butler; DP: Reed Smoot; producer: Caroline Alexander; line producer: Scott Swofford. Release: 2005.

The Heart of India (wt)

Tricolor Films/Bharatbala Productions/ MacGillivray Freeman Films; distributor: MFF; director: G. Bharat; DP: Reed Smoot; script: Michael Caulfield, Glen Pitre; score: A. R. Rahman; executive producer: Sushil Tyagi. ***Release: 2005.***

– Filming will resume in March.

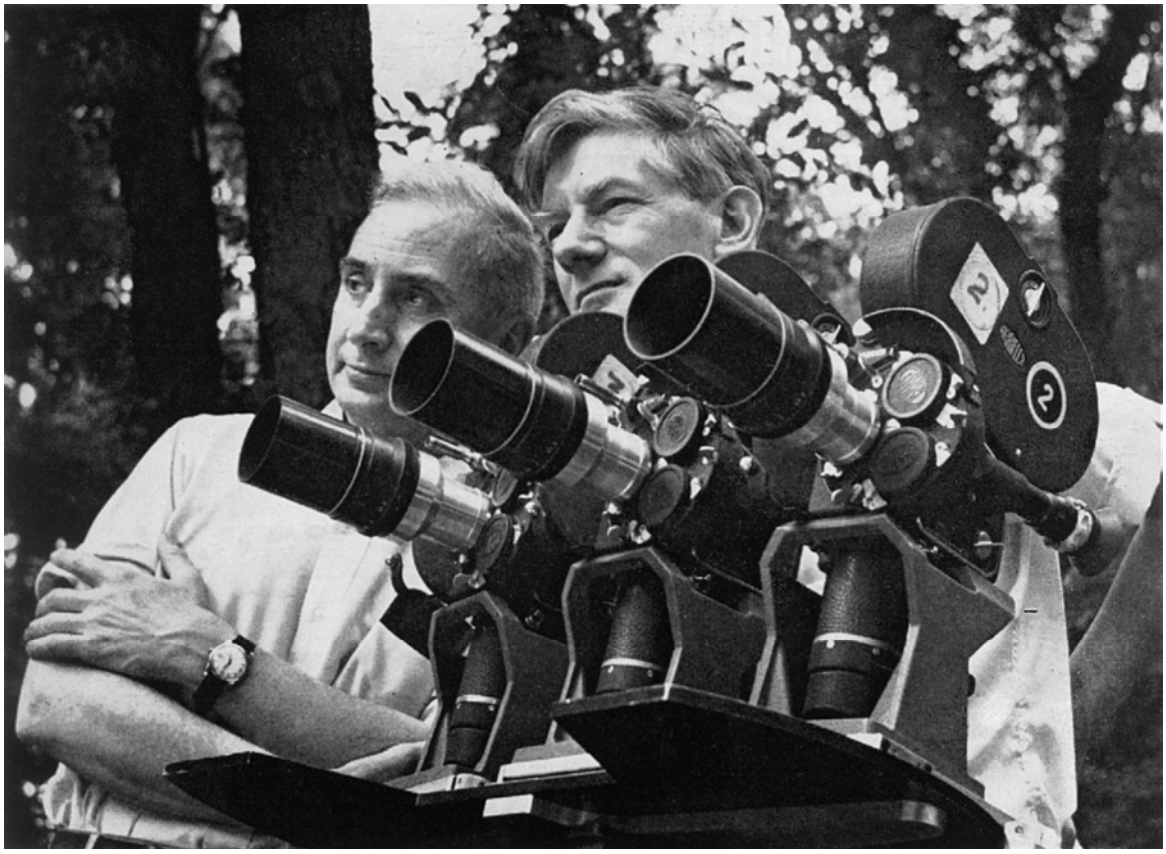
Sharks (wt)

Principal Large Format/SK Films; distributor: SK Films; director, script, underwater DP: Bob Talbot; surface DP, stereographer: Sean Phillips; producers: Jonathan Barker, Phil Streather, Alex Ferguson. 3D. Release: late 2005.

–Filming will resume in the spring.

Not actively in production this month:

Aladdin
Birds of Prey
Trains
Secrets of Siberia
Manatee: The Forgotten Mermaid



Courtesy of LFCA

Francis Thompson and Alexander Hammid (circa 1964) with the three-camera rig used to shoot the Oscar-winning film, To Be Alive.

THE *LF EXAMINER* INDEX

December 2003

The weekly box office performance of LF films as reported by their distributors, ranked by North American receipts.
Key to film abbreviations is on page 25.

Wk Ending	Title	Dom Gross	Dom Cume	Intl Gross	Intl Cume	Total Cume	Wks	—– Screens —– Dom	Intl	Tot
12/4/2003	SVTS	401,178	1,165,159	239,459	732,594	1,897,754	6	44	21	65
	SpaceSta	163,454	45,481,306	64,505	18,683,366	64,164,672	86	17	17	34
	Bugs	71,537	4,182,642	100,120	2,685,426	6,868,068	39	17	14	31
	HaunCast	40,004	7,850,386	60,294	12,527,338	20,377,724	144	7	10	17
	SAA	39,292	15,541,597	11,287	5,091,338	20,632,934	147	10	2	12
	GOTA	36,821	15,177,872	67,867	4,025,786	19,203,658	34	10	7	17
	Trex	32,584	46,499,492	41,501	36,157,545	82,657,037	264	7	10	17
	Galapago	8,566	14,227,274	7,836	6,353,685	20,580,959	212	3	2	5
	Extreme	5,712	12,681,750	1,283	12,969,307	25,651,057	247	2	6	8
	CDS	3,458	15,593,369	973	12,053,313	27,646,682	207	3	4	7
	CTPA	2,241	3,542,461	80	2,862,287	6,404,748	130	4	0	4
	E3D	1,004	6,951,345	10,087	30,523,582	37,474,927	249	2	6	8
	TR	931	18,790,269	1,267	12,492,854	31,283,123	327	1	1	2
	AlienAdv	907	4,317,409	35,007	11,413,260	15,730,669	224	1	7	8
	ATSOT	355	16,001,399	25,763	20,777,553	36,778,952	415	1	3	4
	Apollo13	324	1,721,828		278,535	2,000,363	63			
	WOC		15,054,636	103	19,269,901	34,324,537	444		1	1
	MTA		2,297,774		463,174	2,760,948	285			
12/7/2003	MatrxRev	260,000	7,000,000		1,700,000	8,700,000	4	53	13	66
12/11/2003	SVTS	303,849	1,491,673	294,381	1,064,662	2,556,336	7	44	22	66
	SpaceSta	112,856	45,611,296	50,489	18,761,415	64,372,711	87	18	17	35
	Bugs	39,204	4,211,702	89,437	2,765,792	6,977,494	40	17	14	31
	HaunCast	38,400	7,888,786	51,442	12,578,780	20,467,566	145	7	10	17
	Trex	20,201	46,516,919	44,837	36,215,245	82,732,164	265	5	11	16
	Galapago	11,852	14,240,096	8,949	6,368,459	20,608,555	213	4	3	7
	GOTA	11,105	15,188,977	53,717	4,079,503	19,268,480	35	7	4	11
	TR	3,524	18,794,560	2,422	12,495,276	31,289,836	328	1	1	2
	CDS	3,360	15,596,723	806	12,054,166	27,650,889	208	3	4	7
	Extreme	1,881	12,683,631	1,368	12,970,676	25,654,307	248	2	5	7
	CTPA	1,772	3,544,232	0	2,862,287	6,406,519	131	2	0	2
	E3D	800	6,952,145	6,571	30,530,153	37,482,298	250	2	6	8
	AlienAdv	650	4,318,059	45,700	11,458,960	15,777,019	225	1	7	8
	Apollo13	122	1,722,039	0	278,535	2,000,574	64	1	0	1
	ATSOT	51	16,001,450	16,188	20,793,741	36,795,191	416	1	3	4
	WOC		15,054,636	121	19,270,022	34,324,658	445		1	1
	MTA		2,297,774		463,174	2,760,948	286			
12/14/2003	MatrxRev	227,000	7,227,000		1,700,000	8,927,000	5	53	13	66
12/18/2003	SVTS	394,670	1,942,265	381,005	1,463,560	3,405,825	8	45	23	68
	SpaceSta	107,208	45,738,765	49,747	18,812,943	64,551,708	88	16	15	31
	Bugs	38,280	4,248,175	88,544	2,852,608	7,100,783	41	17	14	31
	HaunCast	33,400	7,922,186	52,531	12,631,311	20,553,497	146	7	10	17
	Trex	18,790	46,536,985	39,457	36,250,312	82,787,297	266	4	14	18
	GOTA	15,949	15,204,926	27,767	4,107,270	19,312,196	36	7	4	11
	Galapago	10,464	14,252,586	8,447	6,376,509	20,629,095	214	5	3	8
	Extreme	1,970	12,685,601	1,476	12,972,152	25,657,753	249	2	5	7
	TR	1,354	18,798,682	721	12,497,419	31,296,101	329	1	1	2
	CTPA	1,000	3,544,539	65	2,862,661	6,407,200	132	1	0	1
	E3D	950	6,953,095	6,467	30,536,620	37,489,715	251	2	6	8

Wk Ending	Title	Dom Gross	Dom Cume	Intl Gross	Intl Cume	Total Cume	Wks	—– Screens —– Dom	Intl	Tot
	CDS	943	15,599,237	437	12,056,257	27,655,494	209	2	4	6
	AlienAdv	575	4,318,634	50,331	11,509,291	15,827,925	226	1	7	8
	Apollo13	89	1,722,111	0	278,535	2,000,646	65	1	0	1
	MTA		2,297,774		463,174	2,760,948	287			
	WOC		15,054,636	22	19,269,961	34,324,597	446		1	2
	ATSOT		16,001,450	11,660	20,872,051	36,873,530	417		3	3
12/25/2003	SVTS	557,096	2,466,457	388,933	1,859,078	4,325,535	9	46	24	70
	SpaceSta	131,906	45,995,271	63,486	18,897,356	64,892,627	89	16	18	34
	Trex	18,718	46,551,112	26,709	36,281,205	82,832,316	267	3	10	13
	GOTA	18,133	15,240,533	91,579	4,198,849	19,439,382	37	8	3	11
	HaunCast	17,500	7,939,686	42,772	12,674,083	20,613,769	147	7	10	17
	Galapago	7,250	14,254,017	5,851	6,382,853	20,636,870	215	2	3	5
	Extreme	2,240	12,687,841	1,667	12,973,819	25,661,660	250	2	5	7
	E3D	700	6,953,795	4,671	30,541,291	37,495,086	252	2	6	8
	AlienAdv	600	4,319,234	40,872	11,550,163	15,869,397	227	1	7	8
	CTPA	415	3,544,956	0	2,862,661	6,407,617	133	1	0	1
	Apollo13	72	1,722,160	0	278,535	2,000,695	66	1	0	1
	MTA		2,297,774		463,174	2,760,948	288			

*(from **MARKETING** on page 3)*

day nights, Loews agreed to let them sell newspapers in movie theater lobbies, which helped their circulation. And we got free ads.

The promotions department wanted to offer special benefits for their *Times* card holders (upscale customers), so we planned free sneak preview screenings of films before their premieres. For another project they wanted to hold IMAX screenings during a special "Arts & Leisure" weekend. No problem. We got free ads.

In another project, we helped them launch a new *NY Times Magazine for Teens*. We held events and promotions for them, and we got free ads.

It also works well when you can involve other sponsors or partners in the same promotion. For example, at a promotional screening of ***Everest*** with the *New York Times*, we were also able to involve the local sponsor, **NY Sports Clubs**. The *Times* ran a free ad and directed readers to pick up their free tickets at one of the clubs. This was a good way to offer a benefit to a local sponsor as well.

Our relationship with the *Times* really worked, because it provided a win-win scenario for all involved.

Another piece of advice I would offer is, if you don't succeed on the first try, don't be afraid to try another angle.

While at the **Museum of Science** in Boston, I was trying to get the *Boston Globe* to commit to a promotion. I was turned down twice. But on the third try, I happened to catch the promotions director on a day when he needed a way to thank *Globe* employees for participating in the United Way campaign. So I suggested a big event for all *Globe* employees as a sneak preview before the public opening of the new **Mugar Omni Theater**.

This was the perfect opportunity for the *Globe*, and the museum received three full-page ads.

I'm not suggesting this is easy, but like I always say, never be afraid to ask anyone for anything. Because you never know. They may say yes!

Mary Jane Dodge is president of M.J. Dodge & Associates, an independent consulting firm that offers marketing, programming, and operational consulting to theaters and film producers in the LF industry. She is currently helping SK Films with Bugs! *and is working on other LF projects. She can be reached at: mj.dodge@verizon.net.*

*(from **SHORTS** on page 28)*

is currently making ***Air Force: The Battle of Red Flag***, which will open in September.

The award will be given to Low in a ceremony at the association's annual conference in Los Angeles, April 28–30.

Oscars in Chicago, Dunn honored

The Oscar statuettes that will be presented at the Academy Awards ceremony in February will first be on display at Chicago's **Museum of Science and Industry**, from Jan. 23 through Feb 18. It is the first time the **Academy of Motion Picture Arts and Sciences** has allowed the Oscars to be displayed before being awarded.

The awards will be accompanied by an exhibit that describes the processes entailed in manufacturing them. Since 1982 they have been made in Chicago by the R.S. Owens Company. The display is the first part of a larger exhibit on the movies, entitled "Action! An Adventure in Moviemaking" that will open at the museum in May.

In an unrelated development, AMPAS has named a new theater at the Pickford Center in Hollywood after visual effects pioneer **Linwood Dunn**. In an illustrious career that ran from the 1920s to his death in 1999, Dunn created special effects for classics from *King Kong* (1933) to *2001: A Space Odyssey* (1968).

In the 1970s and '80s Dunn was instrumental in making 8/70 a workable format for LF production and exhibition. The 286-seat screening room opened in December.

Bookings: January 2004 by Film

843 bookings of 98 films in 272 theaters

Listings shown in **bold face** below are new or updated listings. The rest are unchanged from the previous month's issue.

The data on the following pages are ***not*** warranted to be comprehensive or accurate in every detail, despite our best efforts to make them so. They have been compiled from theater surveys, distributors, the Web, and other sources.

We will make every effort to improve the thoroughness, and accuracy of these data. If your theater or film is not shown here, please get in touch with us to update our listings.

Where a date is not shown, it means that no date was provided by the source or, in the case of a closing date, that no date has been set, or that the run is indefinite.

The key to film abbreviations is on page 25

Film	Theater	Open	Close
AEK	Bremen	12/19/03	
	Katowice IT	7/5/02	1/4/04
	Moscow	4/4/03	4/2/04
	Prague IT	3/20/03	3/19/04
	Seoul	12/15/03	7/15/04
	Singapore GV	11/21/02	
	Tallahassee	1/1/04	6/30/04
	Victoria	11/16/03	2/29/04
Africa	Atlanta FMNH	1/2/04	2/29/04
	Boston NEA	1/8/04	2/8/04
	Parker	8/29/03	8/29/04
AJ	Calgary SC	9/26/03	6/18/04
	Garza Garcia	10/1/03	3/31/04
	Houston MNS	8/1/03	1/1/04
	Kuwait City	11/21/03	5/21/04
	Taichung ST	1/1/04	12/31/04
	Tijuana	10/4/03	4/1/04
Alamo	San Antonio 2D		
Alaska	**Cathedral City**	**1/9/04**	**5/9/04**
	Houston MNS	9/3/03	9/30/04
	Lucerne	**2/2/02**	**6/30/04**
	Myrtle Beach	4/1/03	4/1/04
	Nuremberg	**1/1/04**	**6/30/04**
	Oulu	5/1/03	4/30/04
ALBT	Alamogordo	1/2/04	6/30/04
	Barcelona	11/27/03	5/31/04
	Berlin Disc	**12/1/02**	
	Cedar Rapids	8/1/03	2/1/04
	Hague	9/1/03	3/1/04
	San Diego RHF	11/14/03	3/31/04
	Speyer Imax	9/18/03	5/18/04
	Stockholm	9/20/02	3/31/04
AlienAdv	Barcelona	4/1/03	4/30/04
	Berlin CS	**3/1/00**	
	Berlin Disc	6/14/03	6/30/04
	Kagawa	9/9/03	3/7/04
	Kitakyushu	12/1/03	3/31/04
	Madrid	3/26/03	3/31/04
	Manchester UCI	7/25/03	8/1/04
	Myrtle Beach	8/1/03	2/28/04
AllAcces	Bratislava	5/13/03	5/14/04
	Kitakyushu	4/3/03	1/3/04
Amazon	**Grand Rapids JLT**	**1/15/04**	**6/30/05**
Antarc	Hibbing	9/1/03	8/30/04
	Melbourne WBS	2/03	2/04
	Sydney WBS	2/03	2/04
	Toronto OP	4/1/03	3/31/04
Apollo13	Boston NEA	1/8/04	2/8/04
	Hyderabad	**1/13/04**	**1/12/05**
	KSC 1	9/20/02	12/04
	Mumbai	10/1/03	9/30/04
	Singapore GV	1/1/04	7/31/04
AR	Columbus COSI	12/26/03	6/1/04
	Dallas SP	11/28/03	5/28/04
	Dulles	12/15/03	5/17/04
	Hampton	10/3/03	5/30/04
	Kansas City Sci	5/31/03	1/4/04
	Melbourne WBS	10/23/03	5/23/04
	Paris Geo	**4/11/03**	**10/9/04**
	Rochester Cmk	**7/25/03**	**1/1/04**
	Sandy	4/18/03	4/15/04
	Shreveport	7/6/03	2/5/04
	Sydney WBS	**4/1/03**	**3/1/04**
	Syracuse	10/4/03	2/16/04
	Vantaa	2/6/03	2/6/04
ATSOT	Goteborg	10/2/01	10/04
	Natick JF	8/22/03	5/31/04
Bears	Columbus COSI	10/4/03	4/04
	Puebla	5/15/03	1/31/04
	Regina	9/1/03	3/1/04
	Saint Félicien	7/1/03	5/1/04
	Sydney WBS	2/1/03	4/1/04
	Vantaa	9/1/03	11/3/04
	Winnipeg Imx	6/27/03	1/1/04
	Yellowstone	6/1/02	
Beavers	Salt Lake City CP	4/11/03	3/31/04
BP	Hyderabad	8/15/03	8/14/04
	Prague IT	10/9/03	10/8/04
	Tallahassee	8/15/03	5/31/04
Bugs	Berlin Disc	10/18/03	11/1/04
	Boston NEA	9/9/03	5/4/04
	Bradford	7/9/03	4/3/04
	Bristol	3/18/03	3/18/04
	Galveston	5/23/03	5/23/04
	Glasgow	**9/26/03**	**6/1/04**
	Halifax	10/3/03	3/25/04
	Hutchinson	6/12/03	3/11/04
	Kansas City Sci	4/7/03	1/8/04
	London BFI	10/3/03	4/3/04
	London SM	10/3/03	4/3/04
	Melbourne WBS	4/11/03	4/11/04
	Mexico City Pap	6/1/03	2/1/04
	Milwaukee	6/20/03	1/20/04
	Montreal VP	10/9/03	3/1/04
	Munich	**11/1/03**	**1/1/05**
	Natick JF	9/9/03	9/9/04
	New Orleans	3/12/03	3/12/04
	Nuremberg	11/1/03	11/1/04
	Philadelphia	**1/2/04**	**7/1/04**
	Quebec	5/16/03	5/1/04
	Rochester Cmk	10/24/03	1/8/04
	Salt Lake City CP	7/24/03	7/24/04
	San Antonio 3D	**1/9/04**	**4/9/04**
	San Diego RHF	**8/8/03**	**6/1/04**
	San Jose	10/1/03	8/1/04
	Seattle PSC 2	12/27/03	12/1/04
	Singapore SC	10/19/03	3/19/04
	Stockholm	9/1/03	9/1/04
	Sydney WBS	4/11/03	4/11/04
	Victoria	11/14/03	5/1/04
	Washington NMNH	3/14/03	3/11/04
	Woodridge Cmk	9/12/03	1/3/04
CRA	Austin	1/17/04	5/14/04
	Branson	3/15/03	3/15/04
	Chattanooga	9/3/03	5/3/04
	Cleveland	11/13/03	2/14/04
	Columbus COSI	1/1/04	9/1/04
	Copenhagen	5/15/03	1/15/04
	Denver MNS	1/1/04	
	Detroit	7/5/03	3/5/04
	Harrisburg	6/14/03	2/14/04
	Los Angeles CSC	1/30/04	8/22/04
	Memphis Pink	6/28/03	3/5/04
	Munich	4/1/03	3/31/04
	Myrtle Beach	6/1/03	3/15/04
	New York AMNH	4/11/03	2/14/04
	Providence Imx	6/30/03	3/1/04
	Saint Augustine	1/10/04	6/30/04
	Singapore SC	4/22/03	
	Stockholm	5/9/03	2/9/04
	Taichung ST	8/1/03	
	Toronto OSC	10/17/03	3/31/05
	Vienna LFC	**1/9/04**	**4/9/04**
CTPA	Bangkok	6/20/03	6/20/04
	Branson	3/14/03	2/1/04
	Poitiers Imax	2/1/02	1/31/04
	Sudbury	5/5/03	6/30/04
	Sydney WBS	3/14/02	3/04
CV	Bogota	11/28/03	9/28/04
	Karlshamn	4/15/03	9/14/04
	Tijuana	10/25/03	8/1/04
	Washington NASM	3/10/03	3/05
Cyberwor	Belfast She	2/1/03	1/31/04
	Berlin CS	11/16/00	12/04
	Glasgow	10/1/02	12/31/04
	Melbourne WBS	6/22/01	12/04
	Natick JF	6/20/03	6/19/04
	Nuremberg	2/12/03	2/11/04
	Poitiers Imax 3D	2/1/01	1/06
	Prague IT	9/11/03	9/10/04
	Singapore GV	4/1/03	
	Sudbury	1/16/03	2/1/04
	Taranto	7/24/03	7/23/04
DIA	Guayaquil	11/15/03	11/15/04
	Hartberg	1/10/04	1/9/05
	Saint Augustine	8/1/03	1/31/04
DIS	Ahmedabad	2/11/03	2/10/04
	Huntsville	5/1/01	4/04
Discov	**Athens Eug**	**1/17/04**	**1/16/05**
Dolphins	Aguascalientes	12/25/03	6/24/04
	Bogota	4/3/03	4/2/04
	Karlshamn	9/15/03	2/05
	Laie	5/1/01	
	Norwalk	6/13/03	2/15/04
	Pitea	5/15/03	5/04
E3D	Bournemouth She	2/21/03	2/28/04
	Bratislava	1/15/03	1/31/04
	Madrid	10/26/00	3/31/04
	Malta	8/1/03	7/31/04
	Munich	1/15/01	12/31/04
	Natick JF	7/1/02	3/31/04
	Sinsheim	5/16/03	3/31/04
E3Dcc	Hartford Crn	8/1/03	5/31/04
	Pitea	1/15/01	1/1/04
	Stockholm	8/1/03	2/28/04
	Syracuse	9/14/02	3/31/04
EMSH	Castle Rock	3/92	
Everest	Davenport	11/28/03	7/1/04
	Hyderabad	6/03	5/04
	Las Vegas Imx	11/17/03	5/6/04
	Memphis Pink	1/16/04	2/16/04
	Pensacola	12/26/03	3/25/04
	Saint Louis SC	9/26/03	1/29/04
	Singapore GV	9/15/03	9/15/04
	Tel Aviv NL	11/26/02	11/25/04
Extreme	Berlin Disc	5/2/00	5/04
	Guayaquil	10/31/03	10/30/04
	Moscow	4/4/03	4/4/04
	Nuremberg	12/22/01	3/31/04
	Speyer Imax	2/8/02	3/31/04
FEOC	Tijuana	10/25/03	
FOK	Kuwait City	4/17/00	4/16/04
Galapago	Charleston SC	9/1/03	3/1/04
	Chicago Imx	1/19/04	4/30/04
	Guayaquil	11/15/03	11/15/04
	Krakow IT	4/11/03	4/10/04
	Sinsheim	3/10/01	12/31/04
GC	Berlin Disc	4/1/02	3/31/04
	Grand Canyon	11/1/99	12/31/05
	Hartberg	9/6/03	9/5/04
	Shanghai Dome	1/31/03	1/30/04
	Tianjin	2/1/03	1/31/04
	Warsaw IT	**9/1/03**	**2/28/04**
GF	Toronto OP	10/11/03	4/30/04
GN	Winnipeg Imx	11/28/03	3/31/04
GOTA	Tampa MOSI	10/4/03	4/1/04
GP	Nuremberg	10/2/03	3/31/04
HaunCast	Barcelona	5/7/02	6/30/04
	Berlin CS	4/5/01	6/30/04
	Berlin Disc	4/5/01	6/30/04
	Goteborg	4/15/03	4/30/04
	Las Vegas Imx	3/12/02	10/31/04
	London BFI	12/1/01	3/31/04

Film	Theater	Open	Close
	Madrid	6/12/02	6/30/04
	Malta	7/26/03	8/31/04
	Manchester UCI	9/1/02	2/04
	Melbourne WBS	9/13/01	8/04
	Moscow	1/1/04	11/30/04
	Munich	9/4/03	2/28/04
	Nuremberg	5/28/03	5/31/04
	Singapore GV	9/1/03	9/30/04
	Sydney WBS	9/20/01	8/04
	Tempe Imx	9/24/03	8/31/04
HB	Alexandria	10/1/03	9/30/04
	Boston MOS	**1/8/04**	**1/18/04**
	Bratislava	2/1/03	3/31/04
	Denver MNS	9/1/02	9/30/04
	Dwingeloo	4/27/02	5/04
	Edmonton Ody	6/22/02	9/30/04
	Espinho	7/19/03	7/31/04
	Guayaquil	11/1/03	11/30/04
	Hague	10/10/01	10/10/04
	Jupiter Crn	9/1/03	5/31/04
	Lucerne	9/6/03	12/31/04
	Madrid	11/6/02	12/31/04
	Malta	9/15/03	9/30/04
	Melbourne WBS	10/7/02	3/31/04
	Munich	4/18/02	12/31/04
	Natick JF	11/15/02	3/31/04
	Nuremberg	7/4/02	6/30/04
	Palma de Majorca	1/1/04	6/30/04
	Philadelphia	4/11/03	4/30/04
	Pitea	10/25/03	9/30/04
	Puebla	8/1/03	1/31/04
	Quebec	9/19/03	3/31/04
	Richmond SMV	9/20/03	1/9/04
	Sacramento Imx	1/16/04	5/21/04
	Sioux Falls	1/31/04	5/28/04
	Speyer Dome	6/6/02	3/31/04
	Stockholm	11/30/01	12/31/04
	Sydney WBS	7/22/02	3/31/04
	Toronto OSC	10/12/01	6/30/04
	Woodridge Cmk	3/14/03	1/31/04
HCBTD	San Simeon	8/17/96	
HH	Berlin Disc	4/1/02	4/30/04
Horses	Amneville Gau	3/1/03	3/1/04
	Apple Valley Imx	7/1/03	4/1/04
	Fort Worth	**1/10/03**	**2/8/04**
	Paris Geo	4/1/03	3/31/04
	Tsuruga	1/1/04	3/31/04
India	Berlin Disc	10/1/03	9/30/04
	Boston MOS	1/17/04	7/17/04
	Calgary EC	9/12/03	3/04
	Calgary SC	12/1/03	5/04
	Coomera	12/1/03	12/26/04
	Menlyn ISA	9/17/03	3/04
	Mobile	9/1/03	3/1/04
	New York AMNH	10/11/03	4/30/04
	Omaha	9/1/03	2/29/04
	Paris Geo	10/22/03	4/21/04
	Regina	10/5/03	4/04
	Toronto OP	5/1/03	12/31/04
	Vienna LFC	**10/1/03**	**4/4/04**
IOTS	Halifax	7/11/03	6/10/04
	Townsville	7/19/02	7/18/04
ITD	Bremen	12/19/03	12/18/04
	Natick JF	**1/21/04**	**2/8/04**
	Prague IT	3/20/03	3/19/04
JGWC	Boston MOS	10/3/03	4/2/04
	Chicago MSI	10/10/03	4/9/04
	Duluth	9/5/03	2/4/04
	Fujisawa	10/1/03	4/1/04
	Harrisburg	10/1/03	4/1/04
	Houston MNS	10/24/03	3/23/04
	Kaohsiung	1/4/04	5/31/04
	London ONT	6/1/03	6/30/04
	Memphis Pink	11/15/03	6/25/04
	Munich	7/1/03	7/1/04
	Philadelphia	9/13/03	3/12/04
	Pittsburgh CSC	**10/17/03**	**6/30/04**
	Portland	10/17/03	4/16/04
	San Antonio 2D	9/5/03	1/4/04
	Vancouver SW	11/7/03	5/6/04
	Washington NMNH	10/10/03	4/9/04
JIAC	Baltimore	7/1/03	6/30/04
	Bogota	9/10/03	3/10/04
	Memphis Pink	1/16/04	2/16/04
	Pitea	9/15/03	9/14/04
Kilimanj	Berlin Disc	1/1/04	2/29/04
	Edmonton Ody	10/10/03	2/10/04
	Philadelphia	1/23/04	3/31/04
	Sacramento Imx	8/1/03	1/1/04
	San Antonio 2D	**1/23/04**	**5/30/04**
	West Nyack Imx	9/5/03	2/1/04
L&C	**Baton Rouge**	**5/22/03**	**2/29/04**
	Birmingham AL	**1/17/04**	**9/24/04**
	Boston MOS	9/28/02	6/04
	Branson	5/3/02	4/04
	Cathedral City	8/15/03	2/14/04
	Cedar Rapids	**11/1/03**	**4/30/04**
	Charleston SC	**10/1/03**	**3/31/04**
	Cincinnati	**10/1/03**	**3/31/04**
	Dearborn	**5/1/02**	**3/11/04**
	Fort Lauderdale	9/26/03	9/25/04
	Fort Worth	9/1/03	2/28/04
	Harrisburg	**10/19/02**	**5/31/04**
	Hastings	**12/1/03**	**6/30/04**
	Houston MNS	1/17/03	3/31/04
	Lansing JLT	**11/25/03**	**6/30/04**
	Louisville	**10/4/03**	**3/15/04**
	Memphis Pink	1/16/04	2/16/04
	Milwaukee	10/1/02	3/31/04
	Norwalk	**1/17/03**	**1/10/04**
	Oakland	6/1/03	5/31/04
	Oklahoma City	**10/15/03**	**5/28/04**
	Pittsburgh CSC	6/20/03	6/04
	Portland	**8/16/02**	**2/28/04**
	Raleigh Exp	**10/3/03**	**5/27/04**
	Reno Fleisch	6/1/03	1/31/04
	Richmond SMV	4/5/03	1/9/04
	Roanoke	**10/1/03**	**5/31/04**
	Rochester MSC	7/1/03	2/1/04
	Saint Louis SC	9/26/03	5/31/04
	Saint Paul	**10/7/03**	**2/26/04**
	San Diego RHF	8/2/02	6/04
	San Jose	**10/1/03**	**10/31/04**
	Seattle PSC 1	9/2/02	6/30/04
	Sioux Falls	1/31/04	10/1/04
	Spokane	**3/15/03**	**10/31/04**
	Tampa MOSI	7/25/03	1/4/04
	West Nyack Imx	**2/6/03**	**1/31/04**
L5	Amneville Gau	3/1/03	3/1/04
	Madrid	6/25/03	6/24/04
	Taipei AM	1/15/03	1/14/04
LOLL	Loch Lomond	7/24/02	
LS	Charleston WV	7/10/03	1/9/04
	Houston MNS	9/15/03	1/15/04
	Laie	5/1/01	
	London ONT	9/1/03	2/05
	Lucerne	5/1/03	2/5/04
	Penrith	7/4/03	7/3/04
LW	Boston NEA	12/6/01	12/6/04
	Myrtle Beach	5/1/02	5/1/04
	New York AMNH	10/1/03	
	Phoenix	6/1/01	4/15/04
	Quebec	9/9/03	4/9/04
	Richmond SMV	4/15/02	6/30/04
	Saint Augustine	8/1/03	2/1/04
	San Jose	6/1/03	1/1/04
M3D	Melbourne WBS	11/20/03	11/30/04
	Quebec	1/30/04	12/31/04
	Sydney WBS	11/20/03	11/30/04
MatrxRev	Addison Mar	11/5/03	1/04
	Bangkok	11/5/03	1/04
	Berlin CS	11/5/03	1/04
	Boise Reg	11/5/03	1/04
	Boston NEA	**11/5/03**	**1/15/04**
	Bradford	11/28/03	1/04
	Buffalo Reg	11/5/03	1/04
	Buford Reg	11/5/03	1/04
	Calgary FP	11/5/03	1/04
	Cape Town ISA	11/5/03	1/04
	Cathedral City	11/5/03	1/04
	Cedar Rapids	12/26/03	1/04
	Charleston SC	11/5/03	1/04
	Chicago Imx	11/5/03	1/04
	Col Springs Cmk	11/5/03	1/04
	Columbus Mar	11/5/03	1/04
	Dallas Cmk	11/5/03	1/04
	Dearborn	11/5/03	1/04
	Denver CC Reg	11/5/03	1/04
	Dublin Reg	11/5/03	1/04
	Durban ISA	11/5/03	1/04
	Edmonton FP	11/5/03	1/04
	Fort Lauderdale	**1/2/04**	**1/30/04**
	Grand Rapids JLT	11/5/03	1/04
	Halifax	11/5/03	1/04
	Hampton	11/5/03	
	Houston Reg	11/5/03	1/04
	Hyderabad	11/5/03	1/04
	Irvine Reg	11/5/03	1/04
	Kansas City Zoo	11/26/03	1/04
	Katowice IT	11/03	1/04
	King of Prussia Reg	11/5/03	1/04
	Krakow IT	11/03	1/04
	Langley FP	11/5/03	1/04
	Las Vegas Imx	11/03	1/04
	Lincolnshire Reg	11/5/03	1/04
	London BFI	11/03	1/04
	London ONT	**12/19/03**	**2/5/04**
	Los Angeles Loe	11/5/03	1/04
	Los Angeles NA	11/5/03	1/04
	Madrid	11/5/03	1/04
	Manchester UCI	11/28/03	1/04
	Menlyn ISA	11/5/03	1/04
	Mississauga FP	11/5/03	1/04
	Montreal FP	11/5/03	1/04
	Moscow	11/5/03	1/04
	Mumbai	11/5/03	1/04
	Myrtle Beach	**12/26/03**	**1/22/04**
	Nashville Reg	11/5/03	1/04
	Natick JF	**11/5/03**	**1/31/04**
	New Orleans	11/5/03	1/04
	New Rochelle Reg	11/5/03	1/04
	New York Loe	11/5/03	1/04
	Ontario Reg	11/5/03	1/04
	Pittsburgh CSC	11/5/03	1/04
	Prague IT	11/13/03	1/04
	Providence Imx	12/19/03	1/04
	Raleigh Exp	11/26/03	1/04
	Rochester Cmk	11/5/03	1/04
	Sacramento Imx	12/19/03	1/04
	San Antonio 2D	11/5/03	1/04
	San Francisco Loe	11/5/03	1/04
	Seattle PSC 2	11/5/03	1/04
	Singapore GV	11/5/03	1/04
	Spokane	**11/5/03**	**1/22/04**
	Tallahassee	1/04	3/04
	Tampa Reg	11/5/03	1/04
	Tempe Imx	12/19/03	1/04
	Tokyo Mer	11/5/03	1/04
	Toronto FP	11/5/03	1/04
	Tulsa Cmk	11/5/03	1/04
	Valencia Reg	11/5/03	1/04
	Vancouver Imx	**1/2/04**	**1/29/04**
	Vienna LFC	11/5/03	1/04
	Warsaw IT	11/03	1/04
	West Nyack Imx	**11/5/03**	**1/15/04**
	Winnipeg Imx	**12/29/03**	**1/29/04**
	Woodbridge FP	11/5/03	1/04
	Woodridge Cmk	11/5/03	1/04
MOE	**Beijing CSTM**	**4/28/02**	**4/25/04**
	Berlin Disc	4/1/02	3/31/04
	Boston MOS	6/16/01	6/04
	Bradford	**4/1/03**	**2/13/04**
	Cocoa	**4/16/03**	**6/30/04**
	Davenport	**9/5/03**	**6/30/04**
	Fort Lauderdale	5/25/02	12/05
	Hague	7/1/03	6/30/04
	Jackson MS	7/1/03	2/28/04
	Krakow IT	**11/1/03**	**4/30/04**
	London ONT	**8/1/03**	**1/31/04**
	Madrid	**5/1/03**	**12/31/04**
	Malta	4/15/03	4/14/04
	Manchester UCI	7/1/02	6/04
	New Orleans	8/4/03	2/28/04
	Norwalk	1/1/03	1/9/04
	Oakland	1/1/02	6/04
	Penrith	7/4/03	7/3/04
	Portland	11/2/01	6/04
	San Diego RHF	11/1/01	6/04
	Speyer Imax	2/1/01	6/04

Film	Theater	Open	Close
	Tallahassee	9/6/03	12/31/04
	Warsaw IT	**12/1/03**	**6/10/04**
MOF	**Calgary EC**	**12/26/03**	**4/25/04**
	Kaohsiung	10/1/03	4/1/04
	Lucerne	11/29/03	2/5/04
	Orlando SC	9/18/03	5/28/04
	Pensacola	11/8/96	
MOTM	Calcutta	10/10/03	
	Kuala Lumpur NP	12/15/03	12/31/04
Niagara	Niagara	7/1/86	
OC	Cedar Rapids	11/1/03	2/28/04
	Cincinnati	**1/23/04**	**4/18/04**
	Col Springs Cmk	**10/31/03**	**1/31/04**
	Dallas SP	9/26/03	8/26/04
	Houston MNS	**1/2/04**	**6/7/04**
	Kansas City Sci	7/29/03	1/8/04
	Nashville Reg	**6/25/03**	**4/16/04**
	Rochester Cmk	**1/22/04**	**4/23/04**
OM	Hague	6/30/03	8/31/04
	Hong Kong	8/1/03	1/31/04
OMATS	Tijuana	10/25/03	7/1/04
OnGuard	Singapore DC	2/13/99	
OO	**Alamogordo**	**1/28/03**	**3/30/04**
	Albuquerque	10/1/03	3/30/04
	Barcelona	5/1/03	4/30/04
	Calgary EC	12/26/03	3/30/04
	Hastings	9/8/03	3/8/04
	Lansing JLT	11/25/03	6/15/04
	Ota Gumma	4/26/03	3/30/04
	Parker	12/20/02	2/28/04
	Rochester Cmk	11/1/03	4/23/04
	San Diego NHM	**3/31/01**	**12/30/04**
	Seattle Dome	11/15/03	9/30/04
	Tijuana	**10/18/01**	**12/30/04**
	Villahermosa	10/4/03	3/3/04
OW3D	Amneville Gau	4/19/03	4/18/04
	Apple Valley Imx	**1/8/04**	
	Berlin CS	6/5/03	6/4/04
	Berlin Disc	6/12/03	6/11/04
	Boston NEA	2/11/03	8/10/04
	Bratislava	8/1/03	7/31/04
	Chattanooga	2/22/03	2/21/04
	Col Springs Cmk	11/14/03	11/14/04
	Galveston	3/1/03	2/29/04
	Las Vegas Imx	10/3/03	10/3/04
	Moscow	9/19/03	9/18/04
	New Orleans	1/1/04	12/31/04
	San Antonio 3D	10/15/03	10/14/04
	Tulsa Cmk	6/20/03	6/19/04
Ozarks	Branson	1/93	12/05
Pulse	Albuquerque	11/15/03	8/30/04
	Atlanta FMNH	**9/6/03**	**3/1/04**
	Boston MOS	**1/15/04**	**2/15/04**
	Bratislava	**11/1/03**	**11/1/04**
	Calgary SC	**9/26/03**	**3/1/04**
	Columbus COSI	3/21/03	6/15/04
	Copenhagen	9/26/03	3/25/04
	Dearborn	11/1/03	3/30/04
	Fort Lauderdale	**6/21/03**	**5/2/04**
	Fort Worth	**8/3/03**	**3/1/04**
	Hull	7/3/03	1/6/04
	Kansas City Sci	12/26/03	5/27/04
	Memphis Pink	1/16/04	2/16/04
	Natick JF	**1/8/04**	**2/8/04**
	Norwalk	8/1/03	1/16/04
	Orlando SC	5/26/03	1/3/04
	Paris Geo	2/5/03	2/5/04
	Phoenix	7/3/03	1/7/04
	Poitiers Omni	4/3/03	12/1/04
	Portland	**6/21/03**	**6/7/04**
	Raleigh Exp	**6/14/03**	**2/15/04**
	Richmond SMV	1/10/04	7/16/04
	Shreveport	11/13/03	5/13/04
	Sioux Falls	**9/27/03**	**3/21/04**
	Stockholm	**12/1/03**	**11/1/04**
	Sydney WBS	10/20/03	4/20/04
	Tulsa Cmk	10/17/03	1/15/04
	Valencia Spn	7/1/03	7/1/04
Roar	Atlanta FMNH	12/6/03	6/04
SAA	**Boston MOS**	**1/8/04**	**2/8/04**
	Boston NEA	**1/8/04**	**2/8/04**
	Cedar Rapids	**12/26/03**	**2/29/04**
	Corsicana	11/1/03	5/31/04
	Dulles	12/15/03	6/15/04
	Edmonton Ody	2/14/03	6/28/04
	Garden City	**1/14/04**	**7/14/04**
	Garza Garcia	**1/9/04**	**7/9/04**
	Hastings	12/1/03	6/7/04
	Indianapolis Imx	**1/16/04**	**4/29/04**
	Lehi	11/1/03	4/1/04
	Melbourne WBS	10/25/01	4/04
	Mobile	**1/9/04**	**6/30/04**
	Natick JF	**1/8/04**	**2/8/04**
	Paris Geo	**10/23/02**	**6/30/04**
	Penrith	3/8/02	3/04
	Saint Louis SC	9/26/03	1/25/04
	San Diego NHM	10/11/03	1/11/04
	Sydney WBS	10/25/01	4/04
	Syracuse	7/5/03	11/30/04
	Toronto OSC	1/17/03	7/16/04
	West Nyack Imx	**1/21/04**	**4/29/04**
SC	**Duluth**	**1/9/04**	**4/9/04**
SE	Ichikawa	4/1/03	3/31/04
	Jakarta	11/25/03	11/25/04
Sedona	Sedona	3/28/98	12/31/05
Skydance	Paris Geo	7/3/02	7/3/04
SOA	Dallas AA	2/26/99	
Solarmax	Alamogordo	9/1/03	8/30/04
	Calgary EC	5/15/03	5/14/04
	Cocoa	10/1/02	9/30/04
	Dwingeloo	6/18/03	5/30/04
	Hague	10/11/03	10/10/04
	Hibbing	9/1/03	8/30/04
	Jackson MS	10/15/03	10/14/04
	Kuala Lumpur NP	7/1/03	9/30/04
	Taipei AM	3/1/01	6/30/04
SOSPI	Amneville Gau	10/1/03	10/31/04
	Apple Valley Imx	1/31/03	1/31/04
	Chicago Imx	1/31/03	1/31/04
	Kaohsiung	1/1/04	11/30/04
	Lehi	12/1/03	2/28/04
	London SM	3/10/03	3/31/04
	Myrtle Beach	1/31/03	1/31/04
	Natick JF	1/30/03	1/30/04
	Sacramento Imx	1/31/03	1/31/04
	Sakai FCSC	9/6/03	3/31/04
	Tempe Imx	1/31/03	1/31/04
SpaceSta	Aguascalientes	8/15/03	1/16/04
	Alamogordo	7/1/02	6/05
	Baltimore	5/24/02	5/05
	Barcelona	**11/7/02**	**11/6/04**
	Berlin CS	**5/28/02**	**12/31/04**
	Birmingham AL	5/19/03	5/18/04
	Boston MOS	10/4/03	1/16/04
	Boston NEA	5/1/02	4/04
	Bremen	12/19/03	12/18/04
	Bristol	**5/1/02**	**11/9/04**
	Charlotte	10/24/03	5/18/04
	Col Springs Cmk	2/21/03	4/05
	Dallas Cmk	4/19/02	4/05
	Dayton	5/24/02	4/05
	Dearborn	7/7/03	3/31/04
	Denver MNS	9/1/02	3/31/04
	Galveston	5/24/02	5/05
	Garden City	4/19/02	5/05
	Glasgow	**4/1/03**	**12/31/04**
	Grand Rapids JLT	5/31/02	5/04
	Halifax	3/7/03	3/6/04
	Hampton	5/24/02	5/05
	Harrisburg	6/1/02	6/04
	Huntsville	5/24/02	5/05
	Hutchinson	6/1/02	6/07
	Indianapolis Imx	5/23/02	4/04
	Katowice IT	4/11/03	4/10/04
	Kitakyushu	3/18/03	3/31/04
	KSC 2	4/19/02	4/18/04
	Kuwait City	**10/1/02**	**6/30/04**
	Langley FP	4/26/02	4/05
	Las Vegas Imx	4/19/02	4/18/04
	Leon Exp	12/1/03	5/31/04
	London BFI	4/27/02	4/26/04
	London SM	5/28/02	4/04
	Madrid	**11/6/02**	**12/5/04**
	Malta	12/1/03	11/30/04
	Melbourne WBS	4/19/02	4/04
	Mexico City Pap	6/1/03	2/1/04
	Osaka Sun	4/19/02	4/04
	Paris Geo	10/15/03	9/30/04
	Philadelphia	6/1/02	5/04
	Poitiers Solido	2/1/03	1/31/04
	Regina	1/1/04	12/31/04
	Sacramento Imx	5/1/02	4/04
	Salt Lake City CP	4/12/03	4/12/04
	Seattle PSC 2	5/17/02	5/04
	Shanghai 3D	**12/12/03**	**12/11/04**
	Sinsheim	5/9/02	5/8/04
	Sudbury	9/22/03	9/21/04
	Sydney WBS	4/19/02	4/04
	Tempe Imx	5/1/02	4/04
	Tokyo Mer	4/25/02	4/04
	Vancouver Imx	4/19/02	4/18/04
	Warsaw IT	9/1/02	9/30/04
	Washington NASM	**4/17/02**	
	West Nyack Imx	5/1/02	4/04
	Woodbridge FP	4/26/02	4/05
SU	Chicago MSI	5/16/03	2/16/04
	Corpus Christi	8/29/03	5/1/04
	Dayton	9/27/02	
	Dulles	12/15/03	
	Fort Worth	9/5/03	3/1/04
	Garden City	5/26/03	8/31/04
	Hamaoka	10/1/03	3/31/04
	Hampton	3/7/03	3/7/04
	Hong Kong	**10/1/03**	**4/1/04**
	Huntsville	**3/1/03**	**9/1/04**
	Hutchinson	9/27/02	
	Kurume	12/1/03	3/31/04
	London ONT	5/1/03	3/31/04
	Lucerne	**9/24/02**	**2/28/04**
	Sakai FCSC	9/13/03	4/4/04
	Sioux Falls	9/27/03	1/30/04
	Sioux Falls	**9/27/03**	**1/27/04**
	Tulsa Cmk	**1/9/04**	**3/1/04**
	Victoria	10/16/03	2/1/04
SVTS	Amneville Gau	11/1/03	1/4/04
	Apple Valley Imx	11/14/03	1/4/04
	Austin	11/28/03	1/16/04
	Belfast She	11/1/03	1/4/04
	Berlin CS	11/5/03	1/4/04
	Boston NEA	11/1/03	1/31/04
	Bournemouth She	11/1/03	1/4/04
	Branson	10/31/03	1/4/04
	Bristol	11/22/03	1/4/04
	Calgary EC	11/27/03	1/4/04
	Cathedral City	11/7/03	1/4/04
	Charleston SC	11/27/03	1/4/04
	Chattanooga	11/21/03	1/4/04
	Chicago Imx	11/14/03	1/4/04
	Copenhagen	11/17/03	1/4/04
	Detroit	11/15/03	1/4/04
	Fort Lauderdale	11/1/03	1/4/04
	Fort Worth	11/14/03	1/4/04
	Galveston	11/15/03	1/4/04
	Garden City	11/21/03	1/4/04
	Glasgow	11/15/03	1/4/04
	Hampton	11/5/03	1/4/04
	Harrisburg	11/28/03	1/4/04
	Hull	11/15/03	1/4/04
	Huntsville	11/28/03	1/4/04
	Hutchinson	11/7/03	1/4/04
	Ichikawa	11/1/03	2/28/04
	Indianapolis CMI	11/10/03	1/4/04
	Kansas City Zoo	11/28/03	1/4/04
	Katowice IT	11/28/03	1/4/04
	Krakow IT	11/28/03	1/4/04
	Kuwait City	**12/24/03**	**2/4/04**
	Lansing JLT	11/25/03	1/4/04
	London BFI	12/8/03	1/4/04
	London SM	11/3/03	1/4/04
	Melbourne WBS	11/14/03	1/4/04
	Montreal VP	11/11/03	1/4/04
	Moscow	12/20/03	2/28/04
	Myrtle Beach	11/1/03	1/4/04
	Natick JF	11/1/03	1/4/04
	New Orleans	11/1/03	1/4/04
	Nuremberg	11/6/03	1/4/04
	Prague IT	11/28/03	1/4/04
	Providence Imx	11/28/03	1/4/04
	Quebec	11/7/03	1/4/04

Film	Theater	Open	Close
	Regina	11/21/03	1/4/04
	Sacramento Imx	11/7/03	1/4/04
	Saint Augustine	11/28/03	1/4/04
	Saint Louis SC	11/22/03	1/4/04
	Salt Lake City CP	11/15/03	1/4/04
	San Antonio 3D	11/5/03	1/4/04
	San Jose	11/21/03	1/4/04
	Seattle PSC 2	11/22/03	1/4/04
	Singapore GV	11/1/03	1/4/04
	Sinsheim	11/6/03	1/4/04
	Spokane	11/14/03	1/4/04
	Sudbury	11/8/03	1/4/04
	Sydney WBS	11/4/03	1/4/04
	Tempe Imx	11/14/03	1/4/04
	Tijuana	11/15/03	1/15/04
	Tulsa Cmk	10/31/03	1/4/04
	Valencia Spn	11/1/03	1/4/04
	Vancouver Imx	11/14/03	1/4/04
	Victoria	11/28/03	1/4/04
	Vienna LFC	11/21/03	1/4/04
	Virginia Beach	11/22/03	1/4/04
	Warsaw IT	11/28/03	1/4/04
	West Nyack Imx	11/14/03	1/4/04
	Winnipeg Imx	11/14/03	1/4/04
T40	Birmingham AL	9/27/03	3/19/04
	Tampa MOSI	10/2/03	1/2/04
	Toronto OP	10/11/03	4/30/04
T90	Norwalk	11/20/98	12/05
TBAA	Baton Rouge	5/24/03	5/26/04
	Hutchinson	6/1/02	5/04
Texas	**Austin**	**5/3/03**	
TF	Boston MOS	11/28/03	1/4/04
	Oakland	3/15/03	3/14/04
	Philadelphia	10/15/03	1/10/04
	Washington NASM	7/1/76	
TR	Coomera	7/1/03	6/30/04
Trex	Austin	10/11/03	3/12/04
	Bournemouth She	2/7/03	2/6/04
	Cleveland	8/15/03	8/14/04
	London SM	7/25/03	7/24/04
	Mobile	5/5/03	5/4/04
	Moscow	**9/19/03**	**9/18/04**
	Prague IT	3/20/03	3/19/04
	San Antonio 3D	1/3/03	1/2/04
	Singapore GV	4/1/03	3/31/04
	Valencia Spn	9/15/03	9/12/04
	Vienna LFC	6/26/03	6/26/04
TRF	Little Rock	10/6/03	4/5/04
	Norwalk	12/26/03	2/12/04
TS	Las Vegas Imx	9/1/03	1/8/04
	London SM	1/14/04	9/30/04
	Myrtle Beach	5/14/03	5/13/04
	Oklahoma City	7/11/03	3/4/04
	San Jose	6/27/03	6/9/04
	Toronto OSC	5/30/03	1/31/04
	Vancouver SW	6/27/03	2/28/04
	Winnipeg Imx	9/10/03	1/9/04
UX	Harrisburg	8/1/03	2/28/04
VOTDS	Boston NEA	11/03	6/04
	Jersey City	9/23/03	3/24/04
	Kansas City Sci	1/9/04	6/17/04
	Los Angeles CSC	9/9/03	5/3/04
	Los Angeles CSC	9/9/03	5/3/04
	New York AMNH	11/11/03	7/11/04
	Seattle PSC 2	9/16/03	3/10/04
	Syracuse	11/22/03	5/22/04
	Taipei MCRC	1/1/04	12/31/04
WAMnv	Paris Geo	1/10/00	
Whales	Berlin Disc	4/1/03	3/31/04
	Cocoa	**7/1/02**	**6/30/04**
	Killeen	8/22/03	1/19/04
	Krakow IT	8/1/03	1/31/04
	Milwaukee	**12/19/03**	**6/30/04**
	Norwalk	1/1/03	1/9/04
	San Diego RHF	7/1/03	6/30/04
	Virginia Beach	**1/1/04**	**3/31/04**
WOC	Goteborg	4/30/02	10/04
	Poitiers Imax 3D	1/1/02	12/04
Wolves	Taipei AM	7/19/03	7/18/04
YBS	Addison Mar	12/25/03	4/04
	Apple Valley Imx	12/25/03	4/04
	Cathedral City	12/25/03	4/04
	Charleston SC	12/25/03	4/04
	Chattanooga	12/25/03	4/04
	Chicago Imx	12/25/03	4/04
	Col Springs Cmk	12/25/03	4/04
	Columbus Mar	12/25/03	4/04
	Dallas Cmk	12/25/03	4/04
	Davenport	12/25/03	4/04
	Dearborn	12/25/03	4/04
	Dulles	12/25/03	4/04
	Duluth	12/25/03	4/04
	Fort Lauderdale	12/25/03	4/04
	Galveston	12/25/03	4/04
	Grand Rapids JLT	12/25/03	4/04
	Halifax	12/25/03	4/04
	Hampton	12/25/03	4/04
	Hull	12/25/03	4/04
	Indianapolis Imx	12/25/03	4/04
	Kansas City Zoo	12/25/03	4/04
	Lansing JLT	12/25/03	4/04
	Las Vegas Bre	12/25/03	4/04
	London ONT	12/25/03	4/04
	Los Angeles Loe	12/25/03	4/04
	Los Angeles NA	12/25/03	4/04
	Louisville	12/25/03	4/04
	Lubbock V	12/25/03	4/04
	Mobile	12/25/03	4/04
	Myrtle Beach	12/25/03	4/04
	Norwalk	12/25/03	3/14/04
	Pittsburgh CSC	**12/25/03**	**3/19/04**
	Providence Imx	12/25/03	4/04
	Quebec	12/25/03	4/04
	Raleigh Exp	12/25/03	4/04
	Richmond SMV	12/25/03	3/13/04
	Rochester Cmk	12/25/03	4/04
	Sacramento Imx	12/25/03	4/04
	Saint Augustine	12/25/03	4/04
	San Antonio 2D	12/25/03	4/04
	San Francisco Loe	12/25/03	4/04
	San Jose	12/25/03	4/04
	Seattle PSC 2	12/25/03	4/04
	Spokane	12/25/03	4/04
	Tulsa Cmk	12/25/03	4/04
	Vancouver SW	12/25/03	4/04
	Victoria	12/25/03	4/04
	Washington NMNH	12/25/03	4/04
	West Nyack Imx	12/25/03	4/04
	Woodridge Cmk	12/25/03	4/04
Yell	Taejon NSM	1/22/03	1/24/04
	Yellowstone	4/1/03	12/31/05
ZC	Zion	5/24/94	

January 2004 by Theater

Theater	Film	Open	Close
Addison Mar	MatrxRev	11/5/03	1/04
	YBS	12/25/03	4/04
Aguascalientes	Dolphins	12/25/03	6/24/04
	SpaceSta	8/15/03	1/16/04
Ahmedabad	DIS	2/11/03	2/10/04
Alamogordo	ALBT	1/2/04	6/30/04
	OO	**1/28/03**	**3/30/04**
	Solarmax	9/1/03	8/30/04
	SpaceSta	7/1/02	6/05
Albuquerque	OO	10/1/03	3/30/04
	Pulse	11/15/03	8/30/04
Alexandria	HB	10/1/03	9/30/04
Amneville Gau	Horses	3/1/03	3/1/04
	L5	3/1/03	3/1/04
	OW3D	4/19/03	4/18/04
	SOSPl	10/1/03	10/31/04
	SVTS	11/1/03	1/4/04
Apple Valley Imx	Horses	7/1/03	4/1/04
	OW3D	**1/8/04**	
	SOSPl	1/31/03	1/31/04
	SVTS	11/14/03	1/4/04
	YBS	12/25/03	4/04
Athens Eug	**Discov**	**1/17/04**	**1/16/05**
Atlanta FMNH	Africa	1/2/04	2/29/04
	Pulse	**9/6/03**	**3/1/04**
	Roar	12/6/03	6/04
Austin	CRA	1/17/04	5/14/04
	SVTS	11/28/03	1/16/04
	Texas	**5/3/03**	
	Trex	10/11/03	3/12/04
Baltimore	JIAC	7/1/03	6/30/04
	SpaceSta	5/24/02	5/05
Bangkok	CTPA	6/20/03	6/20/04
	MatrxRev	11/5/03	1/04
Barcelona	ALBT	11/27/03	5/31/04
	AlienAdv	4/1/03	4/30/04
	HaunCast	5/7/02	6/30/04
	OO	5/1/03	4/30/04
	SpaceSta	**11/7/02**	**11/6/04**
Baton Rouge	**L&C**	**5/22/03**	**2/29/04**
	TBAA	5/24/03	5/26/04
Beijing CSTM	**MOE**	**4/28/02**	**4/25/04**
Belfast She	Cyberwor	2/1/03	1/31/04
	SVTS	11/1/03	1/4/04
Berlin CS	**AlienAdv**	**3/1/00**	
	Cyberwor	11/16/00	12/04
	HaunCast	4/5/01	6/30/04
	MatrxRev	11/5/03	1/04
	OW3D	6/5/03	6/4/04
	SpaceSta	**5/28/02**	**12/31/04**
	SVTS	11/5/03	1/4/04
Berlin Disc	**ALBT**	**12/1/02**	
	AlienAdv	6/14/03	6/30/04
	Bugs	10/18/03	11/1/04
	Extreme	5/2/00	5/04
	GC	4/1/02	3/31/04
	HaunCast	4/5/01	6/30/04
	HH	4/1/02	4/30/04
	India	10/1/03	9/30/04
	Kilimanj	1/1/04	2/29/04
	MOE	4/1/02	3/31/04
	OW3D	6/12/03	6/11/04
	Whales	4/1/03	3/31/04
Birmingham AL	**L&C**	**1/17/04**	**9/24/04**
	SpaceSta	5/19/03	5/18/04
	T40	9/27/03	3/19/04
Bogota	CV	11/28/03	9/28/04
	Dolphins	4/3/03	4/2/04
	JIAC	9/10/03	3/10/04
Boise Reg	MatrxRev	11/5/03	1/04
Boston MOS	**HB**	**1/8/04**	**1/18/04**
	India	1/17/04	7/17/04
	JGWC	10/3/03	4/2/04
	L&C	9/28/02	6/04
	MOE	6/16/01	6/04
	Pulse	**1/15/04**	**2/15/04**
	SAA	**1/8/04**	**2/8/04**
	SpaceSta	10/4/03	1/16/04
	TF	11/28/03	1/4/04
Boston NEA	Africa	1/8/04	2/8/04
	Apollo13	1/8/04	2/8/04
	Bugs	9/9/03	5/4/04
	LW	12/6/01	12/6/04
	MatrxRev	**11/5/03**	**1/15/04**
	OW3D	2/11/03	8/10/04
	SAA	**1/8/04**	**2/8/04**
	SpaceSta	5/1/02	4/04
	SVTS	11/1/03	1/31/04
	VOTDS	11/03	6/04
Bournemouth She	E3D	2/21/03	2/28/04
	SVTS	11/1/03	1/4/04
	Trex	2/7/03	2/6/04
Bradford	Bugs	7/9/03	4/3/04
	MatrxRev	11/28/03	1/04
	MOE	**4/1/03**	**2/13/04**
Branson	CRA	3/15/03	3/15/04

Theater	Film	Open	Close
	CTPA	3/14/03	2/1/04
	L&C	5/3/02	4/04
	Ozarks	1/93	12/05
	SVTS	10/31/03	1/4/04
Bratislava	AllAcces	5/13/03	5/14/04
	E3D	1/15/03	1/31/04
	HB	2/1/03	3/31/04
	OW3D	8/1/03	7/31/04
	Pulse	**11/1/03**	**11/1/04**
Bremen	AEK	12/19/03	
	ITD	12/19/03	12/18/04
	SpaceSta	12/19/03	12/18/04
Bristol	Bugs	3/18/03	3/18/04
	SpaceSta	**5/1/02**	**11/9/04**
	SVTS	11/22/03	1/4/04
Buffalo Reg	MatrxRev	11/5/03	1/04
Buford Reg	MatrxRev	11/5/03	1/04
Calcutta	MOTM	10/10/03	
Calgary EC	India	9/12/03	3/04
	MOF	**12/26/03**	**4/25/04**
	OO	12/26/03	3/30/04
	Solarmax	5/15/03	5/14/04
	SVTS	11/27/03	1/4/04
Calgary FP	MatrxRev	11/5/03	1/04
Calgary SC	AJ	9/26/03	6/18/04
	India	12/1/03	5/04
	Pulse	**9/26/03**	**3/1/04**
Cape Town ISA	MatrxRev	11/5/03	1/04
Castle Rock	EMSH	3/92	
Cathedral City	**Alaska**	**1/9/04**	**5/9/04**
	L&C	8/15/03	2/14/04
	MatrxRev	11/5/03	1/04
	SVTS	11/7/03	1/4/04
	YBS	12/25/03	4/04
Cedar Rapids	ALBT	8/1/03	2/1/04
	L&C	**11/1/03**	**4/30/04**
	MatrxRev	12/26/03	1/04
	OC	11/1/03	2/28/04
	SAA	**12/26/03**	**2/29/04**
Charleston SC	Galapago	9/1/03	3/1/04
	L&C	**10/1/03**	**3/31/04**
	MatrxRev	11/5/03	1/04
	SVTS	11/27/03	1/4/04
	YBS	12/25/03	4/04
Charleston WV	LS	7/10/03	1/9/04
Charlotte	SpaceSta	10/24/03	5/18/04
Chattanooga	CRA	9/3/03	5/3/04
	OW3D	2/22/03	2/21/04
	SVTS	11/21/03	1/4/04
	YBS	12/25/03	4/04
Chicago Imx	Galapago	1/19/04	4/30/04
	MatrxRev	11/5/03	1/04
	SOSPl	1/31/03	1/31/04
	SVTS	11/14/03	1/4/04
	YBS	12/25/03	4/04
Chicago MSI	JGWC	10/10/03	4/9/04
	SU	5/16/03	2/16/04
Cincinnati	**L&C**	**10/1/03**	**3/31/04**
	OC	**1/23/04**	**4/18/04**
Cleveland	CRA	11/13/03	2/14/04
	Trex	8/15/03	8/14/04
Cocoa	**MOE**	**4/16/03**	**6/30/04**
	Solarmax	10/1/02	9/30/04
	Whales	**7/1/02**	**6/30/04**
Col Springs Cmk	MatrxRev	11/5/03	1/04
	OC	**10/31/03**	**1/31/04**
	OW3D	11/14/03	11/14/04
	SpaceSta	2/21/03	4/05
	YBS	12/25/03	4/04
Columbus COSI	AR	12/26/03	6/1/04
	Bears	10/4/03	4/04
	CRA	1/1/04	9/1/04
	Pulse	3/21/03	6/15/04
Columbus Mar	MatrxRev	11/5/03	1/04
	YBS	12/25/03	4/04
Coomera	India	12/1/03	12/26/04
	TR	7/1/03	6/30/04
Copenhagen	CRA	5/15/03	1/15/04
	Pulse	9/26/03	3/25/04
	SVTS	11/17/03	1/4/04
Corpus Christi	SU	8/29/03	5/1/04
Corsicana	SAA	11/1/03	5/31/04
Dallas AA	SOA	2/26/99	
Dallas Cmk	MatrxRev	11/5/03	1/04
	SpaceSta	4/19/02	4/05
	YBS	12/25/03	4/04
Dallas SP	AR	11/28/03	5/28/04
	OC	9/26/03	8/26/04
Davenport	Everest	11/28/03	7/1/04
	MOE	**9/5/03**	**6/30/04**
	YBS	12/25/03	4/04
Dayton	SpaceSta	5/24/02	4/05
	SU	9/27/02	
Dearborn	**L&C**	**5/1/02**	**3/11/04**
	MatrxRev	11/5/03	1/04
	Pulse	11/1/03	3/30/04
	SpaceSta	7/7/03	3/31/04
	YBS	12/25/03	4/04
Denver CC Reg	MatrxRev	11/5/03	1/04
Denver MNS	CRA	1/1/04	
	HB	9/1/02	9/30/04
	SpaceSta	9/1/02	3/31/04
Detroit	CRA	7/5/03	3/5/04
	SVTS	11/15/03	1/4/04
Dublin Reg	MatrxRev	11/5/03	1/04
Dulles	AR	12/15/03	5/17/04
	SAA	12/15/03	6/15/04
	SU	12/15/03	
	YBS	12/25/03	4/04
Duluth	JGWC	9/5/03	2/4/04
	SC	**1/9/04**	**4/9/04**
	YBS	12/25/03	4/04
Durban ISA	MatrxRev	11/5/03	1/04
Dwingeloo	HB	4/27/02	5/04
	Solarmax	6/18/03	5/30/04
Edmonton FP	MatrxRev	11/5/03	1/04
Edmonton Ody	HB	6/22/02	9/30/04
	Kilimanj	10/10/03	2/10/04
	SAA	2/14/03	6/28/04
Espinho	HB	7/19/03	7/31/04
Fort Lauderdale	L&C	9/26/03	9/25/04
	MatrxRev	**1/2/04**	**1/30/04**
	MOE	5/25/02	12/05
	Pulse	**6/21/03**	**5/2/04**
	SVTS	11/1/03	1/4/04
	YBS	12/25/03	4/04
Fort Worth	**Horses**	**1/10/03**	**2/8/04**
	L&C	9/1/03	2/28/04
	Pulse	**8/3/03**	**3/1/04**
	SU	9/5/03	3/1/04
	SVTS	11/14/03	1/4/04
Fujisawa	JGWC	10/1/03	4/1/04
Galveston	Bugs	5/23/03	5/23/04
	OW3D	3/1/03	2/29/04
	SpaceSta	5/24/02	5/05
	SVTS	11/15/03	1/4/04
	YBS	12/25/03	4/04
Garden City	**SAA**	**1/14/04**	**7/14/04**
	SpaceSta	4/19/02	5/05
	SU	5/26/03	8/31/04
	SVTS	11/21/03	1/4/04
Garza Garcia	AJ	10/1/03	3/31/04
	SAA	**1/9/04**	**7/9/04**
Glasgow	**Bugs**	**9/26/03**	**6/1/04**
	Cyberwor	10/1/02	12/31/04
	SpaceSta	**4/1/03**	**12/31/04**
	SVTS	11/15/03	1/4/04
Goteborg	ATSOT	10/2/01	10/04
	HaunCast	4/15/03	4/30/04
	WOC	4/30/02	10/04
Grand Canyon	GC	11/1/99	12/31/05
Grand Rapids JLT	**Amazon**	**1/15/04**	**6/30/05**
	MatrxRev	11/5/03	1/04
	SpaceSta	5/31/02	5/04
	YBS	12/25/03	4/04
Guayaquil	DIA	11/15/03	11/15/04
	Extreme	10/31/03	10/30/04
	Galapago	11/15/03	11/15/04
	HB	11/1/03	11/30/04
Hague	ALBT	9/1/03	3/1/04
	HB	10/10/01	10/10/04
	MOE	7/1/03	6/30/04
	OM	6/30/03	8/31/04
	Solarmax	10/11/03	10/10/04
Halifax	Bugs	10/3/03	3/25/04
	IOTS	7/11/03	6/10/04
	MatrxRev	11/5/03	1/04
	SpaceSta	3/7/03	3/6/04
	YBS	12/25/03	4/04
Hamaoka	SU	10/1/03	3/31/04
Hampton	AR	10/3/03	5/30/04
	MatrxRev	11/5/03	
	SpaceSta	5/24/02	5/05
	SU	3/7/03	3/7/04
	SVTS	11/5/03	1/4/04
	YBS	12/25/03	4/04
Harrisburg	CRA	6/14/03	2/14/04
	JGWC	10/1/03	4/1/04
	L&C	**10/19/02**	**5/31/04**
	SpaceSta	6/1/02	6/04
	SVTS	11/28/03	1/4/04
	UX	8/1/03	2/28/04
Hartberg	DIA	1/10/04	1/9/05
	GC	9/6/03	9/5/04
Hartford Crn	E3Dcc	8/1/03	5/31/04
Hastings	**L&C**	**12/1/03**	**6/30/04**
	OO	9/8/03	3/8/04
	SAA	12/1/03	6/7/04
Hibbing	Antarc	9/1/03	8/30/04
	Solarmax	9/1/03	8/30/04
Hong Kong	OM	8/1/03	1/31/04
	SU	**10/1/03**	**4/1/04**
Houston MNS	AJ	8/1/03	1/1/04
	Alaska	9/3/03	9/30/04
	JGWC	10/24/03	3/23/04
	L&C	1/17/03	3/31/04
	LS	9/15/03	1/15/04
	OC	**1/2/04**	**6/7/04**
Houston Reg	MatrxRev	11/5/03	1/04
Hull	Pulse	7/3/03	1/6/04
	SVTS	11/15/03	1/4/04
	YBS	12/25/03	4/04
Huntsville	DIS	5/1/01	4/04
	SpaceSta	5/24/02	5/05
	SU	**3/1/03**	**9/1/04**
	SVTS	11/28/03	1/4/04
Hutchinson	Bugs	6/12/03	3/11/04
	SpaceSta	6/1/02	6/07
	SU	9/27/02	
	SVTS	11/7/03	1/4/04
	TBAA	6/1/02	5/04
Hyderabad	**Apollo13**	**1/13/04**	**1/12/05**
	BP	8/15/03	8/14/04
	Everest	6/03	5/04
	MatrxRev	11/5/03	1/04
Ichikawa	SE	4/1/03	3/31/04
	SVTS	11/1/03	2/28/04
Indianapolis CMI	SVTS	11/10/03	1/4/04
Indianapolis Imx	**SAA**	**1/16/04**	**4/29/04**
	SpaceSta	5/23/02	4/04
	YBS	12/25/03	4/04
Irvine Reg	MatrxRev	11/5/03	1/04
Jackson MS	MOE	7/1/03	2/28/04
	Solarmax	10/15/03	10/14/04
Jakarta	SE	11/25/03	11/25/04
Jersey City	VOTDS	9/23/03	3/24/04
Jupiter Crn	HB	9/1/03	5/31/04
Kagawa	AlienAdv	9/9/03	3/7/04
Kansas City Sci	AR	5/31/03	1/4/04
	Bugs	4/7/03	1/8/04
	OC	7/29/03	1/8/04
	Pulse	12/26/03	5/27/04
	VOTDS	1/9/04	6/17/04
Kansas City Zoo	MatrxRev	11/26/03	1/04
	SVTS	11/28/03	1/4/04
	YBS	12/25/03	4/04
Kaohsiung	JGWC	1/4/04	5/31/04
	MOF	10/1/03	4/1/04
	SOSPl	1/1/04	11/30/04
Karlshamn	CV	4/15/03	9/14/04
	Dolphins	9/15/03	2/05
Katowice IT	AEK	7/5/02	1/4/04
	MatrxRev	11/03	1/04
	SpaceSta	4/11/03	4/10/04
	SVTS	11/28/03	1/4/04
Killeen	Whales	8/22/03	1/19/04
King of Prussia Reg	MatrxRev	11/5/03	1/04
Kitakyushu	AlienAdv	12/1/03	3/31/04
	AllAcces	4/3/03	1/3/04

Theater	Film	Open	Close
	SpaceSta	3/18/03	3/31/04
Krakow IT	Galapago	4/11/03	4/10/04
	MatrxRev	11/03	1/04
	MOE	**11/1/03**	**4/30/04**
	SVTS	11/28/03	1/4/04
	Whales	8/1/03	1/31/04
KSC 1	Apollo13	9/20/02	12/04
KSC 2	SpaceSta	4/19/02	4/18/04
Kuala Lumpur NP	MOTM	12/15/03	12/31/04
	Solarmax	7/1/03	9/30/04
Kurume	SU	12/1/03	3/31/04
Kuwait City	AJ	11/21/03	5/21/04
	FOK	4/17/00	4/16/04
	SpaceSta	**10/1/02**	**6/30/04**
	SVTS	**12/24/03**	**2/4/04**
Laie	Dolphins	5/1/01	
	LS	5/1/01	
Langley FP	MatrxRev	11/5/03	1/04
	SpaceSta	4/26/02	4/05
Lansing JLT	**L&C**	**11/25/03**	**6/30/04**
	OO	11/25/03	6/15/04
	SVTS	11/25/03	1/4/04
	YBS	12/25/03	4/04
Las Vegas Bre	YBS	12/25/03	4/04
Las Vegas Imx	Everest	11/17/03	5/6/04
	HaunCast	3/12/02	10/31/04
	MatrxRev	11/03	1/04
	OW3D	10/3/03	10/3/04
	SpaceSta	4/19/02	4/18/04
	TS	9/1/03	1/8/04
Lehi	SAA	11/1/03	4/1/04
	SOSPl	12/1/03	2/28/04
Leon Exp	SpaceSta	12/1/03	5/31/04
Lincolnshire Reg	MatrxRev	11/5/03	1/04
Little Rock	TRF	10/6/03	4/5/04
Loch Lomond	LOLL	7/24/02	
London BFI	Bugs	10/3/03	4/3/04
	HaunCast	12/1/01	3/31/04
	MatrxRev	11/03	1/04
	SpaceSta	4/27/02	4/26/04
	SVTS	12/8/03	1/4/04
London ONT	JGWC	6/1/03	6/30/04
	LS	9/1/03	2/05
	MatrxRev	**12/19/03**	**2/5/04**
	MOE	**8/1/03**	**1/31/04**
	SU	5/1/03	3/31/04
	YBS	12/25/03	4/04
London SM	Bugs	10/3/03	4/3/04
	SOSPl	3/10/03	3/31/04
	SpaceSta	5/28/02	4/04
	SVTS	11/3/03	1/4/04
	Trex	7/25/03	7/24/04
	TS	1/14/04	9/30/04
Los Angeles CSC	CRA	1/30/04	8/22/04
	VOTDS	9/9/03	5/3/04
	VOTDS	9/9/03	5/3/04
Los Angeles Loe	MatrxRev	11/5/03	1/04
	YBS	12/25/03	4/04
Los Angeles NA	MatrxRev	11/5/03	1/04
	YBS	12/25/03	4/04
Louisville	**L&C**	**10/4/03**	**3/15/04**
	YBS	12/25/03	4/04
Lubbock V	YBS	12/25/03	4/04
Lucerne	**Alaska**	**2/2/02**	**6/30/04**
	HB	9/6/03	12/31/04
	LS	5/1/03	2/5/04
	MOF	11/29/03	2/5/04
	SU	**9/24/02**	**2/28/04**
Madrid	AlienAdv	3/26/03	3/31/04
	E3D	10/26/00	3/31/04
	HaunCast	6/12/02	6/30/04
	HB	11/6/02	12/31/04
	L5	6/25/03	6/24/04
	MatrxRev	11/5/03	1/04
	MOE	**5/1/03**	**12/31/04**
	SpaceSta	**11/6/02**	**12/5/04**
Malta	E3D	8/1/03	7/31/04
	HaunCast	7/26/03	8/31/04
	HB	9/15/03	9/30/04
	MOE	4/15/03	4/14/04
	SpaceSta	12/1/03	11/30/04
Manchester UCI	AlienAdv	7/25/03	8/1/04
	HaunCast	9/1/02	2/04
	MatrxRev	11/28/03	1/04
	MOE	7/1/02	6/04
Melbourne WBS	Antarc	2/03	2/04
	AR	10/23/03	5/23/04
	Bugs	4/11/03	4/11/04
	Cyberwor	6/22/01	12/04
	HaunCast	9/13/01	8/04
	HB	10/7/02	3/31/04
	M3D	11/20/03	11/30/04
	SAA	10/25/01	4/04
	SpaceSta	4/19/02	4/04
	SVTS	11/14/03	1/4/04
Memphis Pink	CRA	6/28/03	3/5/04
	Everest	1/16/04	2/16/04
	JGWC	11/15/03	6/25/04
	JIAC	1/16/04	2/16/04
	L&C	1/16/04	2/16/04
	Pulse	1/16/04	2/16/04
Menlyn ISA	India	9/17/03	3/04
	MatrxRev	11/5/03	1/04
Mexico City Pap	Bugs	6/1/03	2/1/04
	SpaceSta	6/1/03	2/1/04
Milwaukee	Bugs	6/20/03	1/20/04
	L&C	10/1/02	3/31/04
	Whales	**12/19/03**	**6/30/04**
Mississauga FP	MatrxRev	11/5/03	1/04
Mobile	India	9/1/03	3/1/04
	SAA	**1/9/04**	**6/30/04**
	Trex	5/5/03	5/4/04
	YBS	12/25/03	4/04
Montreal FP	MatrxRev	11/5/03	1/04
Montreal VP	Bugs	10/9/03	3/1/04
	SVTS	11/11/03	1/4/04
Moscow	AEK	4/4/03	4/2/04
	Extreme	4/4/03	4/4/04
	HaunCast	1/1/04	11/30/04
	MatrxRev	11/5/03	1/04
	OW3D	9/19/03	9/18/04
	SVTS	12/20/03	2/28/04
	Trex	**9/19/03**	**9/18/04**
Mumbai	Apollo13	10/1/03	9/30/04
	MatrxRev	11/5/03	1/04
Munich	**Bugs**	**11/1/03**	**1/1/05**
	CRA	4/1/03	3/31/04
	E3D	1/15/01	12/31/04
	HaunCast	9/4/03	2/28/04
	HB	4/18/02	12/31/04
	JGWC	7/1/03	7/1/04
Myrtle Beach	Alaska	4/1/03	4/1/04
	AlienAdv	8/1/03	2/28/04
	CRA	6/1/03	3/15/04
	LW	5/1/02	5/1/04
	MatrxRev	**12/26/03**	**1/22/04**
	SOSPl	1/31/03	1/31/04
	SVTS	11/1/03	1/4/04
	TS	5/14/03	5/13/04
	YBS	12/25/03	4/04
Nashville Reg	MatrxRev	11/5/03	1/04
	OC	**6/25/03**	**4/16/04**
Natick JF	ATSOT	8/22/03	5/31/04
	Bugs	9/9/03	9/9/04
	Cyberwor	6/20/03	6/19/04
	E3D	7/1/02	3/31/04
	HB	11/15/02	3/31/04
	ITD	**1/21/04**	**2/8/04**
	MatrxRev	**11/5/03**	**1/31/04**
	Pulse	**1/8/04**	**2/8/04**
	SAA	**1/8/04**	**2/8/04**
	SOSPl	1/30/03	1/30/04
	SVTS	11/1/03	1/4/04
New Orleans	Bugs	3/12/03	3/12/04
	MatrxRev	11/5/03	1/04
	MOE	8/4/03	2/28/04
	OW3D	1/1/04	12/31/04
	SVTS	11/1/03	1/4/04
New Rochelle Reg	MatrxRev	11/5/03	1/04
New York AMNH	CRA	4/11/03	2/14/04
	India	10/11/03	4/30/04
	LW	10/1/03	
	VOTDS	11/11/03	7/11/04
New York Loe	MatrxRev	11/5/03	1/04
Niagara	Niagara	7/1/86	
Norwalk	Dolphins	6/13/03	2/15/04
	L&C	**1/17/03**	**1/10/04**
	MOE	1/1/03	1/9/04
	Pulse	8/1/03	1/16/04
	T90	11/20/98	12/05
	TRF	12/26/03	2/12/04
	Whales	1/1/03	1/9/04
	YBS	12/25/03	3/14/04
Nuremberg	**Alaska**	**1/1/04**	**6/30/04**
	Bugs	11/1/03	11/1/04
	Cyberwor	2/12/03	2/11/04
	Extreme	12/22/01	3/31/04
	GP	10/2/03	3/31/04
	HaunCast	5/28/03	5/31/04
	HB	7/4/02	6/30/04
	SVTS	11/6/03	1/4/04
Oakland	L&C	6/1/03	5/31/04
	MOE	1/1/02	6/04
	TF	3/15/03	3/14/04
Oklahoma City	**L&C**	**10/15/03**	**5/28/04**
	TS	7/11/03	3/4/04
Omaha	India	9/1/03	2/29/04
Ontario Reg	MatrxRev	11/5/03	1/04
Orlando SC	MOF	9/18/03	5/28/04
	Pulse	5/26/03	1/3/04
Osaka Sun	SpaceSta	4/19/02	4/04
Ota Gumma	OO	4/26/03	3/30/04
Oulu	Alaska	5/1/03	4/30/04
Palma de Majorca	HB	1/1/04	6/30/04
Paris Geo	**AR**	**4/11/03**	**10/9/04**
	Horses	4/1/03	3/31/04
	India	10/22/03	4/21/04
	Pulse	2/5/03	2/5/04
	SAA	**10/23/02**	**6/30/04**
	Skydance	7/3/02	7/3/04
	SpaceSta	10/15/03	9/30/04
	WAMnv	1/10/00	
Parker	Africa	8/29/03	8/29/04
	OO	12/20/02	2/28/04
Penrith	LS	7/4/03	7/3/04
	MOE	7/4/03	7/3/04
	SAA	3/8/02	3/04
Pensacola	Everest	12/26/03	3/25/04
	MOF	11/8/96	
Philadelphia	**Bugs**	**1/2/04**	**7/1/04**
	HB	4/11/03	4/30/04
	JGWC	9/13/03	3/12/04
	Kilimanj	1/23/04	3/31/04
	SpaceSta	6/1/02	5/04
	TF	10/15/03	1/10/04
Phoenix	LW	6/1/01	4/15/04
	Pulse	7/3/03	1/7/04
Pitea	Dolphins	5/15/03	5/04
	E3Dcc	1/15/01	1/1/04
	HB	10/25/03	9/30/04
	JIAC	9/15/03	9/14/04
Pittsburgh CSC	**JGWC**	**10/17/03**	**6/30/04**
	L&C	6/20/03	6/04
	MatrxRev	11/5/03	1/04
	YBS	**12/25/03**	**3/19/04**
Poitiers Imax	CTPA	2/1/02	1/31/04
Poitiers Imax 3D	Cyberwor	2/1/01	1/06
	WOC	1/1/02	12/04
Poitiers Omni	Pulse	4/3/03	12/1/04
Poitiers Solido	SpaceSta	2/1/03	1/31/04
Portland	JGWC	10/17/03	4/16/04
	L&C	**8/16/02**	**2/28/04**
	MOE	11/2/01	6/04
	Pulse	**6/21/03**	**6/7/04**
Prague IT	AEK	3/20/03	3/19/04
	BP	10/9/03	10/8/04
	Cyberwor	9/11/03	9/10/04
	ITD	3/20/03	3/19/04
	MatrxRev	11/13/03	1/04
	SVTS	11/28/03	1/4/04
	Trex	3/20/03	3/19/04
Providence Imx	CRA	6/30/03	3/1/04
	MatrxRev	12/19/03	1/04
	SVTS	11/28/03	1/4/04
	YBS	12/25/03	4/04
Puebla	Bears	5/15/03	1/31/04
	HB	8/1/03	1/31/04
Quebec	Bugs	5/16/03	5/1/04
	HB	9/19/03	3/31/04

Theater	Film	Open	Close
	LW	9/9/03	4/9/04
	M3D	1/30/04	12/31/04
	SVTS	11/7/03	1/4/04
	YBS	12/25/03	4/04
Raleigh Exp	**L&C**	**10/3/03**	**5/27/04**
	MatrxRev	11/26/03	1/04
	Pulse	**6/14/03**	**2/15/04**
	YBS	12/25/03	4/04
Regina	Bears	9/1/03	3/1/04
	India	10/5/03	4/04
	SpaceSta	1/1/04	12/31/04
	SVTS	11/21/03	1/4/04
Reno Fleisch	L&C	6/1/03	1/31/04
Richmond SMV	HB	9/20/03	1/9/04
	L&C	4/5/03	1/9/04
	LW	4/15/02	6/30/04
	Pulse	1/10/04	7/16/04
	YBS	12/25/03	3/13/04
Roanoke	**L&C**	**10/1/03**	**5/31/04**
Rochester Cmk	**AR**	**7/25/03**	**1/1/04**
	Bugs	10/24/03	1/8/04
	MatrxRev	11/5/03	1/04
	OC	**1/22/04**	**4/23/04**
	OO	11/1/03	4/23/04
	YBS	12/25/03	4/04
Rochester MSC	L&C	7/1/03	2/1/04
Sacramento Imx	HB	1/16/04	5/21/04
	Kilimanj	8/1/03	1/1/04
	MatrxRev	12/19/03	1/04
	SOSPl	1/31/03	1/31/04
	SpaceSta	5/1/02	4/04
	SVTS	11/7/03	1/4/04
	YBS	12/25/03	4/04
Saint Augustine	CRA	1/10/04	6/30/04
	DIA	8/1/03	1/31/04
	LW	8/1/03	2/1/04
	SVTS	11/28/03	1/4/04
	YBS	12/25/03	4/04
Saint Félicien	Bears	7/1/03	5/1/04
Saint Louis SC	Everest	9/26/03	1/29/04
	L&C	9/26/03	5/31/04
	SAA	9/26/03	1/25/04
	SVTS	11/22/03	1/4/04
Saint Paul	**L&C**	**10/7/03**	**2/26/04**
Sakai FCSC	SOSPl	9/6/03	3/31/04
	SU	9/13/03	4/4/04
Salt Lake City CP	Beavers	4/11/03	3/31/04
	Bugs	7/24/03	7/24/04
	SpaceSta	4/12/03	4/12/04
	SVTS	11/15/03	1/4/04
San Antonio 2D	Alamo		
	JGWC	9/5/03	1/4/04
	Kilimanj	**1/23/04**	**5/30/04**
	MatrxRev	11/5/03	1/04
	YBS	12/25/03	4/04
San Antonio 3D	**Bugs**	**1/9/04**	**4/9/04**
	OW3D	10/15/03	10/14/04
	SVTS	11/5/03	1/4/04
	Trex	1/3/03	1/2/04
San Diego NHM	**OO**	**3/31/01**	**12/30/04**
	SAA	10/11/03	1/11/04
San Diego RHF	ALBT	11/14/03	3/31/04
	Bugs	**8/8/03**	**6/1/04**
	L&C	8/2/02	6/04
	MOE	11/1/01	6/04
	Whales	7/1/03	6/30/04
San Francisco Loe	MatrxRev	11/5/03	1/04
	YBS	12/25/03	4/04
San Jose	Bugs	10/1/03	8/1/04
	L&C	**10/1/03**	**10/31/04**
	LW	6/1/03	1/1/04
	SVTS	11/21/03	1/4/04
	TS	6/27/03	6/9/04
	YBS	12/25/03	4/04
San Simeon	HCBTD	8/17/96	
Sandy	AR	4/18/03	4/15/04
Seattle Dome	OO	11/15/03	9/30/04
Seattle PSC 1	L&C	9/2/02	6/30/04
Seattle PSC 2	Bugs	12/27/03	12/1/04
	MatrxRev	11/5/03	1/04
	SpaceSta	5/17/02	5/04
	SVTS	11/22/03	1/4/04
	VOTDS	9/16/03	3/10/04
	YBS	12/25/03	4/04
Sedona	Sedona	3/28/98	12/31/05
Seoul	AEK	12/15/03	7/15/04
Shanghai 3D	**SpaceSta**	**12/12/03**	**12/11/04**
Shanghai Dome	GC	1/31/03	1/30/04
Shreveport	AR	7/6/03	2/5/04
	Pulse	11/13/03	5/13/04
Singapore DC	OnGuard	2/13/99	
Singapore GV	AEK	11/21/02	
	Apollo13	1/1/04	7/31/04
	Cyberwor	4/1/03	
	Everest	9/15/03	9/15/04
	HaunCast	9/1/03	9/30/04
	MatrxRev	11/5/03	1/04
	SVTS	11/1/03	1/4/04
	Trex	4/1/03	3/31/04
Singapore SC	Bugs	10/19/03	3/19/04
	CRA	4/22/03	
Sinsheim	E3D	5/16/03	3/31/04
	Galapago	3/10/01	12/31/04
	SpaceSta	5/9/02	5/8/04
	SVTS	11/6/03	1/4/04
Sioux Falls	HB	1/31/04	5/28/04
	L&C	1/31/04	10/1/04
	Pulse	**9/27/03**	**3/21/04**
	SU	**9/27/03**	**1/27/04**
	SU	9/27/03	1/30/04
Speyer Dome	HB	6/6/02	3/31/04
Speyer Imax	ALBT	9/18/03	5/18/04
	Extreme	2/8/02	3/31/04
	MOE	2/1/01	6/04
Spokane	**L&C**	**3/15/03**	**10/31/04**
	MatrxRev	**11/5/03**	**1/22/04**
	SVTS	11/14/03	1/4/04
	YBS	12/25/03	4/04
Stockholm	ALBT	9/20/02	3/31/04
	Bugs	9/1/03	9/1/04
	CRA	5/9/03	2/9/04
	E3Dcc	8/1/03	2/28/04
	HB	11/30/01	12/31/04
	Pulse	**12/1/03**	**11/1/04**
Sudbury	CTPA	5/5/03	6/30/04
	Cyberwor	1/16/03	2/1/04
	SpaceSta	9/22/03	9/21/04
	SVTS	11/8/03	1/4/04
Sydney WBS	Antarc	2/03	2/04
	AR	**4/1/03**	**3/1/04**
	Bears	2/1/03	4/1/04
	Bugs	4/11/03	4/11/04
	CTPA	3/14/02	3/04
	HaunCast	9/20/01	8/04
	HB	7/22/02	3/31/04
	M3D	11/20/03	11/30/04
	Pulse	10/20/03	4/20/04
	SAA	10/25/01	4/04
	SpaceSta	4/19/02	4/04
	SVTS	11/4/03	1/4/04
Syracuse	AR	10/4/03	2/16/04
	E3Dcc	9/14/02	3/31/04
	SAA	7/5/03	11/30/04
	VOTDS	11/22/03	5/22/04
Taejon NSM	Yell	1/22/03	1/24/04
Taichung ST	AJ	1/1/04	12/31/04
	CRA	8/1/03	
Taipei AM	L5	1/15/03	1/14/04
	Solarmax	3/1/01	6/30/04
	Wolves	7/19/03	7/18/04
Taipei MCRC	VOTDS	1/1/04	12/31/04
Tallahassee	AEK	1/1/04	6/30/04
	BP	8/15/03	5/31/04
	MatrxRev	1/04	3/04
	MOE	9/6/03	12/31/04
Tampa MOSI	GOTA	10/4/03	4/1/04
	L&C	7/25/03	1/4/04
	T40	10/2/03	1/2/04
Tampa Reg	MatrxRev	11/5/03	1/04
Taranto	Cyberwor	7/24/03	7/23/04
Tel Aviv NL	Everest	11/26/02	11/25/04
Tempe Imx	HaunCast	9/24/03	8/31/04
	MatrxRev	12/19/03	1/04
	SOSPl	1/31/03	1/31/04
	SpaceSta	5/1/02	4/04
	SVTS	11/14/03	1/4/04
Tianjin	GC	2/1/03	1/31/04
Tijuana	AJ	10/4/03	4/1/04
	CV	10/25/03	8/1/04
	FEOC	10/25/03	
	OMATS	10/25/03	7/1/04
	OO	**10/18/01**	**12/30/04**
	SVTS	11/15/03	1/15/04
Tokyo Mer	MatrxRev	11/5/03	1/04
	SpaceSta	4/25/02	4/04
Toronto FP	MatrxRev	11/5/03	1/04
Toronto OP	Antarc	4/1/03	3/31/04
	GF	10/11/03	4/30/04
	India	5/1/03	12/31/04
	T40	10/11/03	4/30/04
Toronto OSC	CRA	10/17/03	3/31/05
	HB	10/12/01	6/30/04
	SAA	1/17/03	7/16/04
	TS	5/30/03	1/31/04
Townsville	IOTS	7/19/02	7/18/04
Tsuruga	Horses	1/1/04	3/31/04
Tulsa Cmk	MatrxRev	11/5/03	1/04
	OW3D	6/20/03	6/19/04
	Pulse	10/17/03	1/15/04
	SU	**1/9/04**	**3/1/04**
	SVTS	10/31/03	1/4/04
	YBS	12/25/03	4/04
Valencia Reg	MatrxRev	11/5/03	1/04
Valencia Spn	Pulse	7/1/03	7/1/04
	SVTS	11/1/03	1/4/04
	Trex	9/15/03	9/12/04
Vancouver Imx	**MatrxRev**	**1/2/04**	**1/29/04**
	SpaceSta	4/19/02	4/18/04
	SVTS	11/14/03	1/4/04
Vancouver SW	JGWC	11/7/03	5/6/04
	TS	6/27/03	2/28/04
	YBS	12/25/03	4/04
Vantaa	AR	2/6/03	2/6/04
	Bears	9/1/03	11/3/04
Victoria	AEK	11/16/03	2/29/04
	Bugs	11/14/03	5/1/04
	SU	10/16/03	2/1/04
	SVTS	11/28/03	1/4/04
	YBS	12/25/03	4/04
Vienna LFC	**CRA**	**1/9/04**	**4/9/04**
	India	**10/1/03**	**4/4/04**
	MatrxRev	11/5/03	1/04
	SVTS	11/21/03	1/4/04
	Trex	6/26/03	6/26/04
Villahermosa	OO	10/4/03	3/3/04
Virginia Beach	SVTS	11/22/03	1/4/04
	Whales	**1/1/04**	**3/31/04**
Warsaw IT	**GC**	**9/1/03**	**2/28/04**
	MatrxRev	11/03	1/04
	MOE	**12/1/03**	**6/10/04**
	SpaceSta	9/1/02	9/30/04
	SVTS	11/28/03	1/4/04
Washington NASM	CV	3/10/03	3/05
	SpaceSta	**4/17/02**	
	TF	7/1/76	
Washington NMNH	Bugs	3/14/03	3/11/04
	JGWC	10/10/03	4/9/04
	YBS	12/25/03	4/04
West Nyack Imx	Kilimanj	9/5/03	2/1/04
	L&C	**2/6/03**	**1/31/04**
	MatrxRev	**11/5/03**	**1/15/04**
	SAA	**1/21/04**	**4/29/04**
	SpaceSta	5/1/02	4/04
	SVTS	11/14/03	1/4/04
	YBS	12/25/03	4/04
Winnipeg Imx	Bears	6/27/03	1/1/04
	GN	11/28/03	3/31/04
	MatrxRev	**12/29/03**	**1/29/04**
	SVTS	11/14/03	1/4/04
	TS	9/10/03	1/9/04
Woodbridge FP	MatrxRev	11/5/03	1/04
	SpaceSta	4/26/02	4/05
Woodridge Cmk	Bugs	9/12/03	1/3/04
	HB	3/14/03	1/31/04
	MatrxRev	11/5/03	1/04
	YBS	12/25/03	4/04
Yellowstone	Bears	6/1/02	
	Yell	4/1/03	12/31/05
Zion	ZC	5/24/94	

Key to Film Abbreviations

Film	Title	Year		Dist
AEK	Africa's Elephant Kingdom	1998		IMAX
Africa	Africa: the Serengeti	1994		HMNS
AJ	Amazing Journeys	1999		HMNS
Alamo	Alamo: The Price of Freedom	1988		MFF
Alaska	Alaska: Spirit of the Wild	1997		HMNS
ALBT	Australia: Land Beyond Time	2002		HMNS
AlienAdv	Alien Adventure	1999	3D	nWP
AllAcces	All Access	2001		IMAX
Amazon	Amazon	1997		MFF
Antarc	Antarctica	1991		MSI
Apollo13	Apollo 13: The IMAX Experience	2002		IMAX
AR	Adrenaline Rush	2002		GSF
ATSOT	Across the Sea of Time	1995	3D	SPC
Bears	Bears	2001		NWF
Beavers	Beavers	1988		SLC
BP	Blue Planet	1990		IMAX
Bugs	Bugs!	2003	3D	SKF
CRA	Coral Reef Adventure	2003		MFF
CTPA	China: The Panda Adventure	2001		IMAX
CV	Cosmic Voyage	1996		IMAX
Cyberwor	Cyberworld 3D	2000	3D	IMAX
DIA	Dream is Alive, The	1985		IMAX
DIS	Destiny in Space	1993		IMAX
Discov	Discoverers, The	1993		MFF
Dolphins	Dolphins	2000		MFF
E3D	Encounter in the Third Dimension	1999	3D	nWP
E3Dcc	Enc. in the Third Dim. (ColorCode 3D)	2000		nWP
EMSH	Eruption of Mount St. Helens	1980		DCI
Everest	Everest	1998		MFF
Extreme	Extreme	1999		EP
FEOC	First Emperor of China	1989		BFI
FOK	Fires of Kuwait	1992		IMAX
Galapago	Galapagos	1999	3D	IMAX
GC	Grand Canyon: The Hidden Secrets	1985		DCI
GF	Gold Fever	1999		SKF
GN	Great North	2000		BFI
GOTA	Ghosts of the Abyss	2003	3D	BVP
GP	Greatest Places	1998		SMM
HaunCast	Haunted Castle	2001	3D	nWP
HB	Human Body, The	2001		nWP
HCBTD	Hearst Castle: Building the Dream	1996		DCI
HH	Hidden Hawaii	1992		DCI
Horses	Horses: The Story of Equus	2002		IMAX
India	India: Kingdom of the Tiger	2002		NWF
IOTS	Island of the Sharks	1999		IMAX
ITD	Into the Deep	1994	3D	IMAX
JGWC	Jane Goodall's Wild Chimpanzees	2002		SMM
JIAC	Journey into Amazing Caves	2001		MFF
Kilimanj	Kilimanjaro: To The Roof of Africa	2002		HMNS
L&C	Lewis & Clark: Great Journey West	2002		DCI
L5	L5: First City in Space	1996	3D	IMAX
LOLL	Legend of Loch Lomond, The	2002		SKF
LS	Living Sea, The	1994		MFF
LW	Lost Worlds: Life in the Balance	2001		PCI
M3D	Misadventures in 3D	2003	3D	nWP
MatrxRev	Matrix Revolutions, The IMAX Exp	2003		WB
MOE	Mysteries of Egypt	1998		DCI
MOF	Magic of Flight	1997		MFF
MOTM	Mystery of the Maya	1995		BFI
Niagara	Niagara	1987		DCI
OC	Our Country	2003		GSF
OM	Ocean Men	2001		nWP
OMATS	Old Man and the Sea, The	1999		PPB
OnGuard	On Guard	1999		unk
OO	Ocean Oasis	2000		SFI
OW3D	Ocean Wonderland 3D	2003	3D	3DEL
Ozarks	Ozarks: Legacy and Legend (aka Fiddle)	1993		IMAX
Pulse	Pulse: A Stomp Odyssey	2002		GSF
Roar	Roar: Lions of the Kalahari	2003		DCI
SAA	Shackleton's Antarctic Adventure	2001		WGBH
SC	Storm Chasers	1995		MFF
SE	Special Effects	1996		IMAX
Sedona	Sedona: The Spirit of Wonder	1998		unk
Skydance	Skydance	2002		AC
SOA	Spirit of American	1999		unk
Solarmax	Solarmax	2000		MSI
SOSPl	SOS Planet	2002	3D	nWP
SpaceSta	Space Station	2002	3D	IMAX
SU	Straight Up: Helicopters in Action	2002		SKF
SVTS	Santa Vs. The Snowman	2002	3D	IMAX
T40	Titanica (short)	1992		IMAX
T90	Titanica (long)	1992		IMAX
TBAA	To Be An Astronaut	1992		DCI
Texas	Texas: The Big Picture	2003		unk
TF	To Fly!	1976		MFF
TR	Thrill Ride	1997		SPC
Trex	T-Rex: Back to the Cretaceous	1998	3D	IMAX
TRF	Tropical Rain Forest	1992		SMM
TS	Top Speed	2003		MFF
UX	Ultimate X	2002		BVP
VOTDS	Volcanoes of the Deep Sea	2003		SLC
WAMnv	Water and Man (new ver.)	2000		XL
Whales	Whales	1996		DCI
WOC	Wings of Courage	1994	3D	SPC
Wolves	Wolves	1999		NWF
YBS	Young Black Stallion	2003		BVP
Yell	Yellowstone	1994		DCI
ZC	Zion Canyon	1994		WCPI

January 2004 Bookings Count

#	Film	#	Film	#	Film	#	Film	#	Film
79	MatrxRev	11	SOSPl	5	CTPA	2	MOTM	1	LOLL
69	SVTS	11	Trex	5	Extreme	2	OM	1	Niagara
58	SpaceSta	9	Solarmax	5	Galapago	2	SE	1	OMATS
50	YBS	8	AEK	5	Horses	2	TBAA	1	OnGuard
37	L&C	8	ALBT	5	MOF	2	TRF	1	Ozarks
33	Bugs	8	AlienAdv	4	Antarc	2	WOC	1	Roar
30	HB	8	Bears	4	CV	2	Yell	1	SC
28	Pulse	8	Everest	4	JIAC	1	Alamo	1	Sedona
23	MOE	8	LW	4	TF	1	Amazon	1	Skydance
22	SAA	8	OC	3	Africa	1	Beavers	1	SOA
21	CRA	8	TS	3	BP	1	Discov	1	T90
18	SU	8	VOTDS	3	DIA	1	EMSH	1	Texas
16	HaunCast	8	Whales	3	ITD	1	FEOC	1	TR
16	JGWC	6	AJ	3	L5	1	FOK	1	UX
14	OW3D	6	Alaska	3	M3D	1	GF	1	WAMnv
13	AR	6	Dolphins	3	T40	1	GN	1	Wolves
13	India	6	GC	2	AllAcces	1	GOTA	1	ZC
13	OO	6	Kilimanj	2	ATSOT	1	GP		
11	Cyberwor	6	LS	2	DIS	1	HCBTD		
11	E3D	5	Apollo13	2	IOTS	1	HH		

Directory of Organizations Mentioned in this Issue of LF Examiner

Distributors' abbreviations are listed in **bold.**

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Academy of Motion Picture Arts and Sciences
8949 Wilshire Boulevard
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Tel: 310-247-3000
www.oscars.org

aGepro Cinéma **AC**
100 Rue de Sevres
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Fax: +33-1-48 25 86 17
www.ageprocinema.com

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PO Box 4327
New Orleans, LA 70178 USA
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www.auduboninstitute.org

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Shahibaug Road
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Blue Mountain Film Associates, Inc.
148 Waverly Place, #G
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Fax: 212-691-1299

Buena Vista Pictures Distribution **BVP**
350 S. Buena Vista Street
Burbank, CA 91521-1232 USA
Tel: 818-560-6200
www.disney.go.com

CineGrand
1105 Quail Street
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Tel: 949-955-3832
Fax: 949-250-8574
www.cinegrand.com

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7 Maple Street
Surbiton, KT6 4AA UNITED KINGDOM
Tel: +44-7-7537-87358

Cinema Concepts
2030 Powers Ferry Rd, #214
Atlanta, GA 30339 USA
Tel: 770-956-7460
Fax: 770-956-8358
www.cinemaconcepts.com

CineStar Imax in Sony Center
Potsdamer Strasse 4
Berlin, 10785 GERMANY
Tel: +49-30-260 66 400
www.cinestar-imax.de

Dentsu Tec, Inc. **DTI**
1-8-9 Tsukiji, Chuo-ku
Tokyo, 104-8411 JAPAN
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Fax: +81-3-5551-8810

Destination Cinema, Inc. **DCI**
4155 Harrison Boulevard, Ste 210
Ogden, UT 84403 USA
Tel: 801-392-2001
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Fax: +49-30 25 92 81 10
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www.earthship.tv

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www.euromax.org

Extreme Productions **EP**
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Franco American Films
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www.rigaudprod.com

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92, Rue Jouffroy D'Abbans
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Fax: +81-423-61 9571

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1016 Fairway Road
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Fax: 323-851-4103
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Ogasa-gun
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Fax: +81-537-86-4794

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Tel: 713-639-4600
Fax: 713-523-4125
www.hmns.org

Imax Corporation **IMAX**
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Fax: 905-403-6450
www.imax.com

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South Miami, FL 33143 USA
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www.imax.com/miami/

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Fax: 818-881-8873

Inland Sea Productions
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Tel: 816-221-9924
Fax: 816-221-4978

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Chicago, IL 60611 USA
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Fax: 312-787-2208

Jordan's Furniture
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Natick, MA 01760 USA
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Fax: 508-626-0457
www.jordansimax.com

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www.suntory.co.jp/culture/smt/index1.html

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Fax: 530-934-3061

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Theater Director/ Consultant & Senior IMAX Management

Ten years experience as a film industry professional. I am looking for a challenging position as a senior IMAX staff member, operating, maintaining, managing, or even building your IMAX theater. My responsibilities have included negotiating and executing contracts for construction, HVAC and related systems, film contracts, and budgets.

I'm proficient in the operation of many projection systems including IMAX 2D classic and 3D GUT projectors. Also Mark 1 and QTRU reel decks. Sonics DTAC and the PSE headsets including the glass washing machines. Iwerks 1570 projectors, AIS Maverick 1570 Projectors, Kinoton 35mm PK60-D projectors, Neumade lamphouses, Cine-Q automation, Big Sky 70mm and 35mm platters, rectifiers, DTS units, THX, multiplexers, phase checkers many other items which are summed up on my resume. Please contact John T. Moon II at: JohnatIMAX@aol.com or call 702-648-2554

Experienced IMAX SR Projectionist

Experienced IMAX SR projectionist, 3-4 years maintaining and running 2D and 3D shows in a multiplex environment. Experienced in assembly of IMAX trailers and films (2D/3D). Experienced and self taught on most facets of the DTAC system, troubleshooting the system, and Sonics systems. Experience with rectifiers and exhaust fan systems.

Experienced on operation and troubleshooting of Hobart 3D (both North American and European) glass washing machines, inventory control on 3D glasses and maintaining records.

Experience on Showtime Laser and Intelligent light systems (cyberlight, technobeams), Avolite and Azure 2000 board, some experience on Vari-Lites

Experience on 35mm projection unit (Bell X-1 manual). Assemble/ disassemble of films/trailers. Experience on Dolby A units, basic knowledge of Dolby CP650 unit.

Trained as an audio engineer (graduate of Trebas Institute – Toronto), experience in staging, lighting, set construction, sound design and operations. Have worked at various live and theatrical venues.

Very pro-IMAX/LFF person. Totally dedicated to the industry. Marketing/ promotional ideas abound. Willing to learn any IMAX system. Willing to work with any IMAX/LF film production, post-production, or other companies.

Very people-oriented. Enjoy telling people all about IMAX and the systems I have worked with. More than 12 years of combined experience.

Canadian resident, willing to re-locate.

Training/consultant assignments include Natick, MA, and Moscow, Russia.

Contact Bill Killough at imaxguy@sympatico.ca

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SHORTS

Cameron shooting *Extreme Life*

James Cameron has completed several deep-sea expeditions in the Atlantic and Pacific oceans for his next 3D LF documentary, tentatively titled ***Extreme Life***. The film will examine the unusual life forms found near hydrothermal vents at the bottom of the ocean. Like 2003's ***Ghosts of the Abyss***, it is being funded by **Disney** and **Walden Media** and distributed by **Buena Vista Pictures**.

Cameron took the unprecedented move of simultaneously using two large research vessels and filming with two pairs of subs, with an 3D HD camera rig — the same Sony cameras used in *Ghosts* — on one of each pair. Two of the subs are the Russian Mirs he used for *Ghosts*, the others are Deep Rovers, which feature a large clear acrylic sphere that gives the pilot and passenger a completely clear view around them.

Participating in the project are several biologists, as well as an astronaut and scientists from the Jet Propulsion Laboratory in Pasadena, CA. According to executive producer **Andrew Wight**, "At first glance exploring the deep sea seems a little off track for space scientists, but in fact the theme of the film is 'extreme life' and Jim intends to take the audience on an intellectual and visual roller coaster, challenging our perceptions about life on earth and how and where it could exist in the far flung reaches of our own galaxy."

All underwater filming was completed last summer. Some surface shooting has been done in California since then, and some still remains. Although the film could be released before the end of the year, Buena Vista has not announced a release date. There is also no word yet on whether the film will be offered in a 35mm version (as *Ghosts* was) as well as the LF edition.

Kinoton wins tech Academy Award

Projector manufacturer **Kinoton GmbH** of Germany has been awarded a Scientific and Engineering Award (Academy Plaque) by the **Academy of Motion Picture Arts and Sciences** for its FP 30/38 EC II Studio Projector. According to the announcement, "This high-speed studio projector produces an image quality equal to projectors with Geneva movements. With its unparalled shuttle speed, reversibility and acceleration this projector has set a new standard for post-production viewing as well as in traditional screening facilities."

Kinoton also makes 8/70 and combination 70/35mm projectors.

The CineStar IMAX Theatre in Berlin, one of two hosts of the Euromax Filmmaker's Symposium.

Euromax Symposium preview

Euromax, the European LF association, will hold its biennial Filmmakers' Symposium in Berlin, Feb. 7–10. Over 100 people are expected at the meeting, which this year, for the first time, is contemporaneous with the **Giant Screen Theater Association**'s Mid-Winter Meeting a few days before it.

The symposium, hosted by Berlin's two IMAX theaters, the **Discovery Channel IMAX Theatre** and the **CineStar IMAX Theatre**, both in the Potsdamer Platz, will feature screenings of seven new films: ***Ghosts of the Abyss*** (short version), ***Misadventures in 3D***, ***NASCAR 3D: The IMAX Experience***, ***Pulse: A Stomp Odyssey***, ***Roar: Lions of the Kalahari***, ***Sacred Planet***, and ***Young Black Stallion***. Also on the schedule are panel discussions on Imax's DMR digital remastering process, LF story-telling, and European film funding, and a return of the Big Shorts presentation, organized by **Andrew Oran**. (The March edition of *LFX* will have full report on the meeting.)

For more information, visit the Euromax Web site: www.euromax.com.

NASCAR previews *NASCAR 3D*

At its annual post-season meeting in New York in December, the **National Association of Stock Car Auto Racing** previewed the first five minutes of ***NASCAR 3D: The IMAX Experience*** at the **Loews IMAX Theatre**. The meeting presented the top ten drivers in two series, presented awards, and provided question-and-answer sessions and driver interviews for the press.

At the conclusion of the meeting, director **Simon Wincer**, producer **Doug Hylton**, and Imax film president **Greg Foster** introduced the 3D clip, preceded by the trailer for the film. The film opens with a scene set in the 1940s in which two young moonshiners (played by present-day NASCAR drivers **Ryan Newman** and **Jimmie Johnson**) flee from a couple of cops. The New York audience got an inside joke that some IMAX audiences may miss: the cops were played by NASCAR president **Mike Helton** and director of competition **Gary Nelson**.

The reaction to the clip from drivers and others present was very positive. NASCAR.com later quoted driver **Kevin Harvick** as saying, "The IMAX film was too cool. Those guys did an amazing job, and I can't wait to see the whole thing. If you want to know what we see, you need to see that movie."

Stephen Low wins Vision Award

Director **Stephen Low** has been awarded the **Kodak Vision Award** by the board of directors of the **Large Format Cinema Association**, the sixth such award to be presented to for outstanding contribution to LF cinematography.

Low, the son of **Colin Low**, a pioneer in LF filmmaking, has directed nine LF films, including ***Beavers***, ***Super Speedway***, and last year's ***Volcanoes of the Deep Sea***. He

*(see **SHORTS** on page 17)*